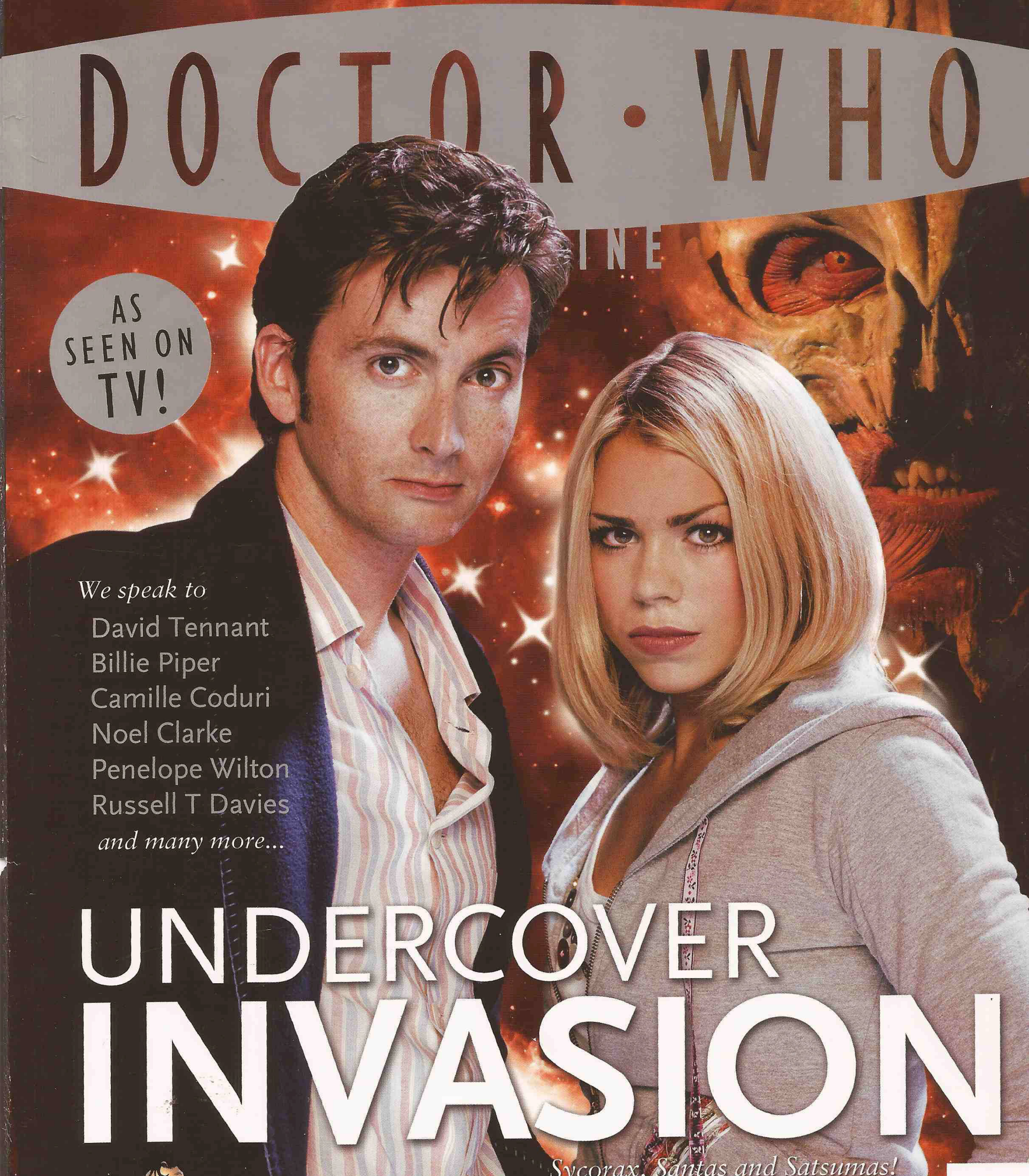
ISSUE 365 | 1 FEBRUARY 2006 | UK £3.99 | US $7.99

panini comics

DOCTOR · WHO

INE



AS SEEN ON TV!

We speak to
David Tennant
Billie Piper
Camille Coduri
Noel Clarke
Penelope Wilton
Russell T Davies
and many more...

UNDERCOVER INVASION

Sycorax, Santas and Satsumas! We chart the creation of The Christmas Invasion in a huge 28-page set report exclusive!

A BRAND NEW ADVENTURE BEGINS!

The Tenth Doctor makes his comic strip début inside...

65>

DOCTOR WHO™

SHORT TRIPS

ORIGINAL SHORT-STORY ANTHOLOGIES

8 Doctors, 15 books and 236 stories from the best DOCTOR WHO writers today!

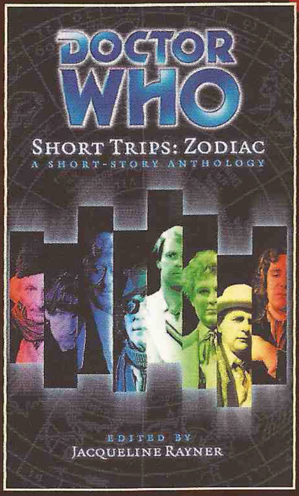
1. Short Trips: Zodiac
2. Short Trips: Companions
3. Short Trips: A Universe of Terrors
4. Short Trips: The Muses
5. Short Trips: Steel Skies
6. Short Trips: Past Tense
7. Short Trips: Life Science
8. Short Trips: Repercussions
9. Short Trips: Monsters
10. Short Trips: 2040
11. Short Trips: A Christmas Treasury
12. Short Trips: Seven Deadly Sins
13. Short Trips: A Day in the Life
14. Short Trips: Solar System
15. Short Trips: The History of Christmas

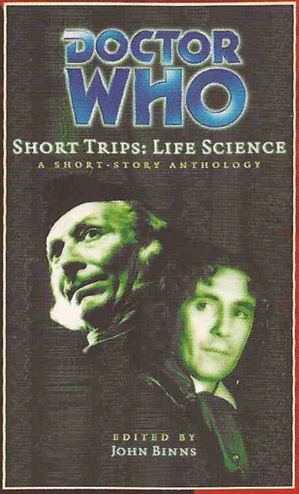
COMING IN 2006:
Short Trips: Farewells
Short Trips: The Centenarian
and much more!

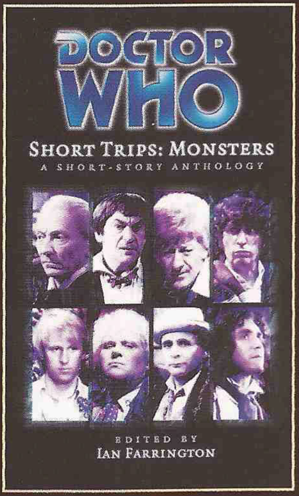
£14.99 each (£16.50 OVERSEAS)

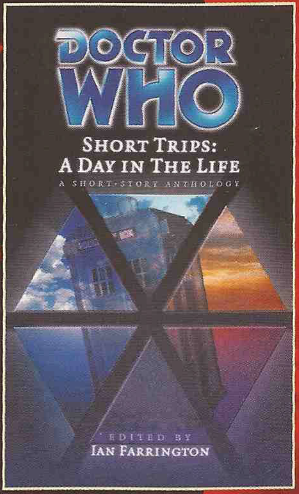
AVAILABLE POSTAGE FREE FROM:
Big Finish Productions
PO Box 1127, Maidenhead
Berkshire, SL6 3LW

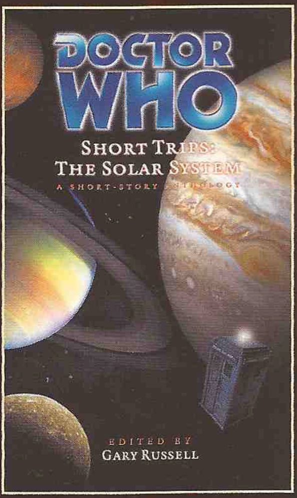
CREDIT CARD HOTLINE: 01628 824 102
FAX: 01628 824 314
EMAIL: mailorderenquiries@bigfinish.com

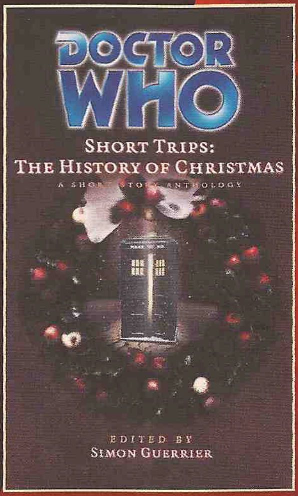

DOCTOR WHO
SHORT TRIPS: ZODIAC
A SHORT-STORY ANTHOLOGY
EDITED BY
JACQUELINE RAYNER


DOCTOR WHO
SHORT TRIPS: LIFE SCIENCE
A SHORT-STORY ANTHOLOGY
EDITED BY
JOHN BINNS


DOCTOR WHO
SHORT TRIPS: MONSTERS
A SHORT-STORY ANTHOLOGY
EDITED BY
IAN FARRINGTON


DOCTOR WHO
SHORT TRIPS:
A DAY IN THE LIFE
A SHORT-STORY ANTHOLOGY
EDITED BY
IAN FARRINGTON


DOCTOR WHO
SHORT TRIPS:
THE SOLAR SYSTEM
A SHORT-STORY ANTHOLOGY
EDITED BY
GARY RUSSELL


DOCTOR WHO
SHORT TRIPS:
THE HISTORY OF CHRISTMAS
A SHORT-STORY ANTHOLOGY
EDITED BY
SIMON GUERRIER

SECURE ONLINE ORDERING AT
www.bigfinish.com

BIG FINISH

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under license. Doctor Who logo © BBC 1996. Licensed by BBC Worldwide Ltd. Advert by Stuart Manning

PULL TO OPEN

DOCTOR·WHO MAGAZINE

HAVE YOU HEARD? WE'RE EXPECTING!

Yes, that's right, come the Spring there'll be a new addition to our magazine family (which currently just consists of **DWM**, a few moth-eaten copies of *Classic Comics*, and a complete run of *The Doctor Who Poster Magazine*, which we've had sealed inside a plastic bag for safety). But in a very few months, *Doctor Who Adventures* arrives, and you can read all about it in *Gallifrey Guardian*.

Now, some among you might fear for **DWM**'s safety, once a young whippersnapper of a kids' comic hits the nation's supermarket shelves. But don't fret, we're old enough and ugly enough to take care of ourselves, and frankly there's been a bit of a gap for a younger-skewed *Doctor Who* publication, with less than two million words per square inch, since the series became the Most Popular Thing Ever On Television last year. And yes, we *are* keeping our comic strip, so there!

But those lucky kids, eh? Posh free gifts every fortnight, while we had to make do with some transfers and a bookmark once in in a blue moon. And yes, I know there's lots of you young whippersnappers reading **DWM** right now, but with the amount of pocket money you all get these days, you can bally well buy both! Harrumph.

So yes, we're going to be all big-brotherly to the newcomer, and wish it well. While, of course, secretly bullying it behind Auntie BBC's back, staying out later than it, and switching over from *Dick and Dom* to *Saturday Kitchen* right in the middle of the Pants Dance.

Of course younger rivals tend to bring out the competitive side in the established old timers, so we've spruced ourselves up a bit for 2006. It's not a redesign, just a few tweaks here and there to brighten the place up. Like repainting the nursery ready for the new bundle of joy, if I haven't throttled that metaphor enough already.

Anyway, hope you enjoy our biggest *ever* behind-the-scenes feature this month. There's plenty more where that came from, so we really can promise you a Happy New Year – whether you're 8 or 80...

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN JAMES CLARKSON & PERI GODBOLD

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
John Ainsworth, Noel Clarke, Will Cohen, Camille Coduri, Phil Collinson, Russell T Davies, Philip Fleming, Rob Francis, Julie Gardner, Sean Gilder, Neill Gorton, James Goss, Matthew Graham, Louise Gray, Ian Grutchfield, James Hawes, Dave Houghton, Claire Jones, Moray Laing, Kate Lawson, Brian Minchin, Steven Moffat, Nicholas Pegg, Billie Piper, Andrew Pixley, Cassandra Power, Dave Price, Jane Record, Gareth Roberts, Toni Round, Edward Russell, Gary Russell, Matthew Savage, Gillane Seaborne, Paul Spragg, Edward Thomas, Penelope Wilton, BBC Magazines, BBC Publicity, BBC Worldwide, bbc.co.uk, and Big Finish.

DISPLAY ADVERTISING
orange 20 advertising sales
email: panini.adsales@o20.co.uk

Doctor Who Magazine™ Issue 365. Published January 2006 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2006. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. Printed in the United Kingdom.
DWM Lonely Hearts: Remember ME? Big green head, one eye, caused the pyramids to be built. YOU – very tall, hairy chest, deep voice. Said you couldn't stop as you had to destroy Atlantis. Why don't we influence Earth's history together? (BOX 000).
Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

INSIDE: CHRISTMAS PRESENT

12 In the biggest behind-the-scenes feature ever published in **DWM**, we travel from a London estate to a Welsh quarry to get the lowdown on creating *The Christmas Invasion*, as well as talking to its stars – David Tennant, Billie Piper, Noel Clarke and Camille Coduri!

24 STRIP: *THE BETROTHAL OF SONTAR*
Part One: The Tenth Doctor makes his comic strip début, but old enemies are waiting for him on the icy planet Serac. An all-new adventure by Mike Collins, Nick Abadzis and John Tomlinson.

50 DVD PREVIEW: THE BEGINNING
We talk to the Restoration Team about January's DVD boxset of the first three *Doctor Who* stories ever made.

55 THE TIME TEAM
Our intrepid foursome reach Season Seventeen, and find themselves battling Daleks, Jagaroth and Douglas Adams...

55 THE OFF THE SHELF AWARDS
Vote in our annual poll to find the best *Doctor Who* merchandise of 2005.

REGULARS:

04 GALLIFREY GUARDIAN
10 DWMAIL
58 AUDIO ADVENTURES *Pier Pressure*
61 OFF THE SHELF
66 PRODUCTION NOTES by Russell T Davies

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO...**

Writer **Matthew Graham** joins the **Doctor Who** team to script Episode 11...

SWAP SHOP!

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS

AS HINTED AT IN LAST ISSUE'S *Production Notes*, there has been a slight change to the running order of this year's *Doctor Who* episodes. Executive producer Russell T Davies explains more: "I can confirm that Stephen Fry's *Doctor Who* episode will now appear in all its glory in Series Three, and Episode 11 of the 2006 series will be written by Matthew Graham [pictured below]. This has been planned for many months now – and I think I know fandom well enough to cry 'calm down!' at this point. Let me explain the process. I drew up an overall plan for Series Two at the beginning of 2005, which arranges the 13 episodes in an order that gives you a good mix – a lighter story then a darker story, an Earth story and then an outer-space story, and so on. The slot for Episode 11 was always blank, hoping we'd tempt Stephen on board. And now his wonderful script is on its third draft, in great condition – it really is a treat. Then, looking at the overall plan for Series Three (which now exists, as I explain in *Production Notes*), it was clear that Stephen's episode fits well into that sequence of events, and allows us extra time to plan some of the FX and prosthetics. At the same time, knowing this could happen, and given the freedom of being granted at least two forthcoming series by BBC One, we were able to commission a second script in tandem with Stephen's, and we kept a close eye on both.

"And that's when Matthew Graham came on board. And a very lovely man he is too! He's a famous and much-respected name in the television industry, ranging from the seminal *This Life*, to sci-fi with Granada's *The Last Train*, to highly-rated modern drama such as ITV1's recent *Walk Away and I Stumble*. But we really got to know him when Julie Gardner worked with him on the extraordinary *Life On Mars*. And she came running back to the offices, saying 'This man has got to write *Doctor Who!*'

"Just to allay any worries that this might be a last-minute commission, then it's worth noting that Julie, Matthew, Simon Winstone and I had our first meeting about this script way back on 30 August. With *Life On Mars* being filmed in the north, we convened in our adopted city of Manchester! The first draft was then delivered on 20 September, and we've been working on it ever since – and it's a joy! A very new sort of story, but with some familiar *Doctor Who*-type chills. We're now on the fifth draft, and completely ready to enter production. Way back in August, we'd always told Matthew that there was a possibility that this would become part of Series Two, so he's had that in mind ever since. He's even been attending the cast readthroughs, becoming a fully-fledged member of the team. He even went to the infamous writer's dinner at the Ivy, as mentioned in Steven Moffat's *Production Notes* in **DWM** 363, but no one will tell me exactly what happened that night, so let's draw a veil.

"So, anyway, we had two great scripts, two series outlines, and the best of all possible worlds. We talked about making the swap from, roughly, early October. Now Euros Lyn has come on board to direct, he's got the script in his hands, and is raring to go. And we find ourselves in the luxurious position of having Stephen Fry's script ready and waiting for production later in 2006 – not many shows can say that! It's brilliant to have the backing of the BBC so far ahead, so that we know all these adventures will happen!"

AS WELL AS LIFE ON MARS, WHICH he co-created with Tony Jordan and Ashley Pharoah, Matthew's television writing credits include the long-running BBC drama serials *EastEnders* and *Byker Grove*, as well as *Reach for the Moon* (2000); *The Gentleman Thief* (2001); *Impact* (2002); *Spooks* (2002); *POW* (2003); and *Hustle* (2004).

"Like everyone else, I grew up with *Doctor Who*," Matthew tells us, "I had my favourite Doctors, my favourite monsters and my favourite stories – although I wouldn't describe myself as a hardcore fan! Several years ago I spoke to the BBC about resurrecting *Doctor Who* myself, but at the time it was tied up with all sorts of rights issues. So to get to write for it now is an opportunity to fulfil a dream. I must admit, it's a little bit scary, as you suddenly realise you're dealing with all those icons, and writing words like 'TARDIS'. It's like being handled a very valuable object and being told you mustn't drop it!

"I did try to get onto the first series, but at the time I was snowed under with other work, and the writing duties were snapped up pretty quickly. But I went to the *Doctor Who* launch in Cardiff last March, and got chatting to Julie and Russell about it. I think at the time Julie was more concerned that I finish my work on *Life On Mars*! But once I'd finished that, I got the call...

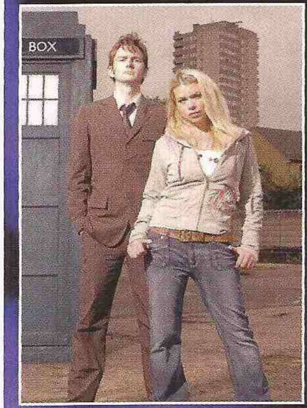
"Russell had a vague idea in his head about what he wanted – so we met up in Manchester and thrashed something out over dinner. I then went away and wrote a script, and everyone seemed to love it! So far it's been a really straightforward process – but I'm keeping my fingers crossed as there's still a little way to go yet..."

Matthew's episode will be produced as part of Block Four along with Mark Gatiss' *The Idiot's Lantern*. Both of these episodes will be directed by Euros Lyn, who is currently finishing post-production work on two other episodes, *Tooth and Claw* and *The Girl in the Fireplace*. Meanwhile, the final episode of the series has been given the intriguing title *Doomsday*.

DOCTOR·WHO

SERIES TWO

YOUR AT-A-GLANCE GUIDE



CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER
	RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR
	SIMON WINSTONE
Director of Photography	ERNIE VINCZE
	RORY TAYLOR (Eps 2 & 4)
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

EPISODE 1:

New Earth

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

EPISODE 2:

Tooth and Claw

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN

Queen Victoria	PAULINE COLLINS
Father Angelo	IAN HANMORE
Isobel	MICHELLE DUNCAN

▶ p12

Our 28-page mammoth look at *The Chrtistmas Invasion* begins here!

▶ p50

Discover the treats inside this month's *Beginning* DVD box set...

▶ p66

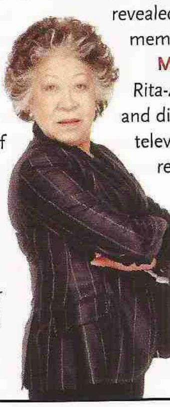
More backstage banter in **Russell T Davies'** *Production Notes!*

Dalek voice actor takes on the **Cybermen**, as further cast for Block Three revealed...

NICK BRIGGS RETURNS

IT HAS BEEN CONFIRMED THAT actor **Nicholas Briggs** [right], who memorably voiced the Daleks in three of last year's episodes, has been cast in Episodes 5 and 6 as the voice of the Cybermen. Producer Phil Collinson tells us, "With the Cybermen, we realised we had a history of voices even longer and more complicated than those of the Daleks. The choice ranges from those buzzing 60s versions to the emphatic 80s – and of course, we might want something completely new, to fit our brand-new Cyber suits! So it made sense to turn to an expert. Nick's done so much work on voices and voice-treatment for Big Finish, and in the rest of his career as an actor, that we'd be mad not to use his expertise. And now, we've got the added advantage that he knows us and we know him – he really is part of the team. So it's fantastic to welcome him back on set – within two minutes, he was up to his eyes in Cyber-action with barely time to breathe, just like the old days!"

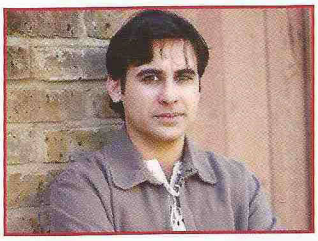
Briggs himself found a few moments between filming to speak to **DWM**. "Everyone was telling me I would be the voice of the Cybermen long before I was asked to do the job – which I felt was a bit like tempting fate!" Briggs laughs. "Then, one day, Graeme Harper phoned me. In that – and further phone conversations – we talked a lot about exactly how the Cybermen should sound. Unlike the Daleks, the Cybermen don't have a single, iconic voice that's lodged in the public's mind. In fact, most non-fans who remember and love the Cybermen don't remember them talking at all, so our challenge is to create something new, menacing and emotionless. As with the Daleks last series, I've been on set, giving the rest of the cast the benefit of strange vocal sounds from my box of tricks!"



Block Three (four episodes comprising Episodes 5 and 6 plus one of the other two-parters) is still ongoing as this issue is published. The *Doctor Who* production team has revealed to **DWM** some further cast members for these episodes.

Mona Hammond [left] plays Rita-Anne. Mona has had a long and distinguished career on television, and soap fans may remember her particularly for her three years as Blossom Jackson in *EastEnders* between 1994-97. Phil Collinson says, "What a great pleasure to welcome an actor as prestigious and experienced as Mona on to the *Doctor Who* set. This is a cameo appearance, with only one day's work – but what a day! I'm so grateful that she came to join us in Cardiff, for a pivotal scene. And a few days after that, she received her OBE, so it's been congratulations all round."

Mona isn't the only former resident of Albert Square joining the *Doctor Who* cast, as **Raji James** [below] plays Dr Singh. "Another familiar face joins the team," says Phil Collinson. "Raji's well known from his *EastEnders* days as Ash, one of the Ferreira clan. And he was Graeme Harper's first choice for Dr Singh – again, one of those lucky circumstances where we think of a name, and the actor is free, and everything slots into place beautifully. Raji's scenes are certainly dramatic, and he's right at the heart of the adventure!"



Other additions to the cast for this block are Hadley Fraser as Gareth, Oliver Mellor as Matt, Rachel Webster as as Eileen, and David Warwick as the Police Commissioner. Also starring are Maddi Cryer, Kyoko Morita, Andrew Ufondu, Takako Akashi, Hajaz Akram, Anthony Debaeck and Paul Fields.

Reynolds	JAMIE SIVES
The Steward	RON DONACHIE
The Host	TOM SMITH
Flora	RUTH MILNE
Robert	DEREK RIDDELL

EPISODE 3:

School Reunion

Written by	TOBY WHITHOUSE
Directed by	JAMES HAWES

Sarah Jane Smith	ELISABETH SLADEN
Voice of K9	JOHN LEESON
Mr Finch	ANTHONY HEAD
Mr Wagner	EUGENE WASHINGTON
Kenny	JOE PICKLEY
Melissa	LUCINDA DRYZEK
Nina	HEATHER CAMERON
Luke	BENJAMIN SMITH
Milo	CLEM TIBBER
Also co-starring	ROD ARTHUR CAROLINE BERRY

EPISODE 4:

The Girl in the Fireplace

Written by	STEVEN MOFFAT
Directed by	EUROS LYN

Madame de Pompadour	SOPHIA MYLES
Louis	BEN TURNER
Young Girl	JESSICA ATKINS
Katherine	ANGEL COULBY

EPISODES 5 & 6:

TBA

Written by	TOM MacRAE
Directed by	GRAEME HARPER

Cybermen Voices	NICHOLAS BRIGGS
Pete Tyler	SHAUN DINGWALL
John Lumic	ROGER LLOYD-PACK
Jake Simmonds	ANDREW HAYDEN-SMITH
Mr Crane	COLIN SPAULL
The President	DON WARRINGTON
Mrs Moore	HELEN GRIFFIN

EPISODE 7:

The Idiot's Lantern

Written by	MARK GATISS
Directed by	EUROS LYN

EPISODES 8 & 9:

The Satan Pit / TBA

Written by	MATT JONES
Directed by	TBA

EPISODE 10:

TBA

Written by	RUSSELL T DAVIES
Directed by	TBA

EPISODE 11:

TBA

Written by	MATTHEW GRAHAM
Directed by	EUROS LYN

EPISODES 12 & 13:

Army of Ghosts / Doomsday

Written by	RUSSELL T DAVIES
Directed by	TBA

Doctor Who is a BBC Wales production for BBC One. 13x45-minute episodes for broadcast on Saturdays in Spring 2006. Story order and titles are subject to change.

Doctor Who and Billie Piper nominated for the *South Bank Show Awards*...

MORE NOMINATIONS!

FRESH FROM WINNING AT ITV'S *National Television Awards* [see **DWM** 363], *Doctor Who* has been nominated in the TV Drama catgory in the prestigious *South Bank Show* awards. The series is facing competition from two other dramas – BBC Four's *Twenty Thousand Streets Under the Sky*, which starred Brian Dick, Sally Hawkins and Zoe Tapper; and Channel 4's *Elizabeth I*, which starred Helen Mirren. And in the same ceremony, to be held on 27 January, Billie Piper [right] has been nominated for Breakthrough Artist of the Year by readers of *The Times*.

Julie Gardner said, "I'm thrilled and honoured, on behalf of the entire *Doctor Who* team. We really do have the hardest-working and most inspirational cast and crew in the world, and it's wonderful for them to be recognised with this nomination, and for Billie to receive such acclaim. *Doctor Who* has now ranged from the *National Television Awards*, voted for by the public, to the *South Bank Show* awards, with the judging panel made up of Arts Editors from the broadsheet papers, representatives from BBC Radio 3, the Arts Council of England and the *South Bank Show* team itself. What a range! And when you think of the quality of dramas broadcast in the UK on all channels last year, this really is the most incredible nomination."

Turn to page 7 for news of another Awards win for *Doctor Who*...

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

JANUARY

- FRIDAY 6-SUNDAY 8 (DAILY SHOWINGS)

TV Doctor Who: The Empty Child by Steven Moffat [Ninth Doctor, Rose and Jack] *UKTV Gold*

- SATURDAY 7

TV Doctor Who: The Curse of Fenric by Ian Briggs [Seventh Doctor and Ace] *UKTV Gold*

- SUNDAY 8

TV Doctor Who: Survival by Rona Munroe [Seventh Doctor and Ace] *UKTV Gold*

- FRIDAY 13-SUNDAY 15 (DAILY SHOWINGS)

TV Doctor Who: The Doctor Dances by Steven Moffat [Ninth Doctor, Rose and Jack] *UKTV Gold*

- SATURDAY 14

TV Doctor Who: The Twin Dilemma by Anthony Steven [Sixth Doctor and Peri] *UKTV Gold*

- SUNDAY 15

TV Doctor Who: Vengeance on Varos by Philip Martin [Sixth Doctor and Peri] *UKTV Gold*

- FRIDAY 20-SUNDAY 22 (DAILY SHOWINGS)

TV Doctor Who: Boom Town by Russell T Davies [Ninth Doctor, Rose, Jack and Mickey] *UKTV Gold*

- SATURDAY 21

TV Doctor Who: The Mark of the Rani by Pip and Jane Baker [Sixth Doctor and Peri] *UKTV Gold*

- SUNDAY 22

TV Doctor Who: Timelash by Glen McCoy [Sixth Doctor and Peri] *UKTV Gold*

- FRIDAY 27-SUNDAY 29 (DAILY SHOWINGS)

TV Doctor Who: Bad Wolf by Russell T Davies [Ninth Doctor, Rose and Jack] *UKTV Gold*

- SATURDAY 28

TV Doctor Who: The Trial of a Time Lord [1-4] by Robert Holmes [Sixth Doctor and Peri] *UKTV Gold*

- SUNDAY 29

TV Doctor Who: The Trial of a Time Lord [5-8] by Philip Martin [Sixth Doctor and Peri] *UKTV Gold*

- SUNDAY 30

DVD Doctor Who: The Beginning (Box set of first three serials) by Anthony Coburn, Terry Nation and David Whitaker [First Doctor, Susan, Ian and Barbara] *BBC DVD/2 Entertain* £29.99 [See preview, page 50]

- ALSO THIS MONTH

CD Doctor Who: Pier Pressure by Robert Ross [Sixth Doctor and Evelyn] *Big Finish* £14.99 [See *Audio Adventures*, page 58]

DOCTOR WHO
CYBERMAN

CD Cyberman 1.3: Conversion by Nicholas Briggs *Big Finish* £10.99

CD Cyberman 1.4: Telos by Nicholas Briggs *Big Finish* £10.99

CD Sarah Jane Smith 2.1: Buried Secrets by David Bishop *Big Finish* £10.99

FEBRUARY

- THURSDAY 2

DWM Issue 366 *Panini Comics* £3.99

- FRIDAY 3-SUNDAY 5 (DAILY SHOWINGS)

TV Doctor Who: The Parting of the Ways by Russell T Davies [Ninth Doctor, Rose, Jack, Mickey and Jackie] *UKTV Gold*

- SATURDAY 4

TV Doctor Who: The Trial of a Time Lord [9-12] by Pip and Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

- SUNDAY 5

TV Doctor Who: The Trial of a Time Lord [13-14] by Robert Holmes and Pip and Jane Baker [Sixth Doctor and Mel] *UKTV Gold*

BBC Magazines announces plans for a new **Doctor Who** children's comic...

THRILLING ADVENTURES!

BBC MAGAZINES HAS ANNOUNCED PLANS FOR a new *Doctor Who* fortnightly publication entitled *Doctor Who Adventures*. The publication, which will be primarily aimed at 6-12-year-old boys, is due to launch this spring to tie in with the new series' début on BBC One. BBC Magazines says that the new title will be "filled with original comic strips, interviews, competitions, and puzzles. *Doctor Who Adventures* will focus on the ongoing adventures of the Tenth Doctor and Rose, as well as including information on previous Doctors, their sidekicks and enemies." Each issue will also include a cover-mounted free gift.

"*Doctor Who Adventures* will be big, bright and bold – just like the series itself – and will be the perfect companion for the younger *Doctor Who* fan," says Moray Laing, writer for the magazine. "Working on the new title has been one big adventure so far, and I can't wait for Issue 1 to hit the shelves at the same time as the new series.

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-ups!
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS! PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!
PRIZE-WINNING COMPETITION INSIDE

Above: *DWA* writer Moray Laing.

Right: The original, you might say! The first issue of *Doctor Who Weekly*, which launched in 1979.

Below: *DWA*'s Publisher Toni Round and Marketing Manager Helen Phillips.

"One of my earliest memories of *Doctor Who* is watching Tom Baker running around on a moor in 1975 – and I've never missed an episode since. So, as you can imagine, working on *Doctor Who Adventures* is like a dream come true. I'm very proud to say that I've also got every single issue of **Doctor Who Magazine** – hasn't time flown since 1979? I learned about past adventures and unknown worlds through the pages of **DWM** – when I was a kid I'd read it cover to cover three or four times per issue!

"Big thanks to **DWM** editor Clayton Hickman for all his support and enthusiasm about *Doctor Who Adventures* – there are exciting times ahead for both magazines. And, as I said, it's one big adventure..."

BBC Magazines' Youth and Children's Publisher Toni Round says, "When I was younger, I remember quite fancying the idea of wearing Tom Baker's multi-coloured scarf. I have a really clear memory of making an 'appointment to see' *Doctor Who* every Saturday evening – even though I spent most of the time hiding behind a cushion!

"We are proud to be producing a magazine about such an iconic character. The abundance of material will enable us to give young fans a literary extension of their *Doctor Who* enjoyment when away from the television with fresh and invigorating content. **DWM** readers needn't be concerned that *Doctor Who Adventures* is 'replacing' **Doctor Who Magazine**, though. **DWM** has been running for the past 26 years, and will no doubt continue for many more. *Doctor Who Adventures* will serve a younger readership than **DWM**, and we are looking forward to working with the **DWM** team so that both magazines can benefit from each other..."

Doctor Who's executive producer Russell T Davies adds, "The most extraordinary surprise about Series One of *Doctor Who* was that we gained a young audience – a brand new viewership of boys and girls coming to watch the Doctor and Rose's adventures. And it seemed to all of us that there was room for a fun, lively comic, enjoying all the monsters and spaceships and explosions, to exist happily alongside **DWM**. If you look back, the younger format is exactly what **DWM** was, when it was originally launched as *Doctor Who Weekly* way back in 1979 – and I loved it! The *DWA* team will be liaising closely with the production office to make it an accurate, colourful addition to the *Doctor Who* world, while all our links with **DWM** will continue, and indeed, grow."

Doctor Who Adventures is edited by Vincent Vincent, and is due to go on sale in the spring, priced £1.99 per issue.

DOCTOR · WHO ADVENTURES

Doctor Who's *The Doctor Dances* wins the award for 'TV Moment of 2005'

GOLDEN MOMENT!

DOCTOR WHO WON ANOTHER AWARD IN December, at the *2005 TV Moments* awards hosted by Jonathan Ross. The scene nominated from the series was from Steven Moffat's *The Doctor Dances*, in which the Doctor, Rose and Captain Jack hear the spooky voice on the tape in the hospital. The scene was not only voted by viewers as the best moment for May, but was also the overall winner for the whole year. Steven Moffat sent **DWM** a special report from the ceremony, which you can read below...

2005 TV MOMENTS

"THIS IS THE FIRST TIME I'VE had an award for a page. I'd like to thank everyone involved from the brilliant director to the brilliant crew to the brilliant cast, but that might diminish my personal glory, so sod them. They're all younger and better looking than me anyway.

Oh, what a night! Arrived at the Beeb and was suddenly being walked along a corridor by security men. One of them had a walkie-talkie and kept saying into it, 'Steven Moffat! We've got Steven Moffat!' It was like being famous, or maybe executed.

Then I was shown into Billie Piper's dressing room ('I was only expecting a trophy!') and Phil and Billie were there, all excited and possibly tremulous!

'We got helicoptered in!' they said, all starry-eyed.

'Yeah, but from Cardiff,' I said.

'Yeah, but *helicoptered*!' they said.

'Yeah, but *Cardiff*,' I said.

Oh, the banter! Then Billie slipped into the bathroom to change her frock, while I stayed with Phil while he changed his trousers. You can wait for a night like this all your life, I reflected, and miss by one room.

And then, by God, we were winning. Twice! Once for our month, then for the whole damn year! Billie made a speech of becoming grace and modesty while Phil and I jumped up and down on our seats and flicked v-signs at all the losers. Phil stopped just short of mooning. God, I wish *I* had.

And then, in a blur of ginger pop and sausage rolls, I was staggering home. Three o'clock in the morning: I threw open the bedroom door and cried: 'Woman, behold my trophy!!'

There are *so* times you wish you'd got the right house..."

Former **Doctor Who** companion returns in another series for Big Finish...

SARAH'S BACK (AGAIN!)

FORMER COMPANION ELISABETH SLADEN – who is already returning as Sarah Jane Smith in the new TV episode *School Reunion* – is set to reprise her role for another audio series for Big Finish. The second series of *Sarah Jane Smith* will be released on four CDs between January and April. Written by David Bishop, the stories are *Buried Secrets*, *Snow Blind*, *Fatal Consequences* and *Dreamland*. Sladen's daughter, Sadie Miller, also returns as Nat, as does Jeremy James as Josh. Guest stars for the series include Tom Chadbon (pictured, who appeared in the TV stories *City of Death* and *The Trial of a Time Lord*), *Two Doctors* and *Blake's 7* actress Jacqueline Pearce, and *Destiny of the Daleks*' David Gooderson.

Big Finish has also announced some personnel changes for 2006. John Ainsworth becomes the company's Marketing Director, while Nigel Fairs assumes production control over the *Sapphire and Steel* and *The Tomorrow People* audio ranges. Gary Russell remains at the head of the *Doctor Who* and *New Worlds* ranges, assisted by Ian Farrington, who also oversees the book ranges, but they will be joined by former **DWM** editor Alan Barnes who is taking on the role of Story Editor for the *Doctor Who* series.

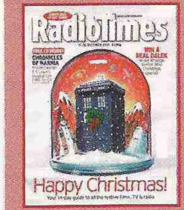
"As Big Finish has grown, it's become impossible for me to keep juggling so many jobs within the *Doctor Who* sphere," Gary Russell explains. "So, to lighten the load, we offered the new position of Story Editor to Alan who, of course, has impressive writing and editing credentials both in the world of *Doctor Who* and the British comics scene. I've collaborated with Alan previously on several *Doctor Who* dramas and I'm looking foward to renewing our working relationship. I have no doubt that Alan's contribution to the *Doctor Who* range will be very valuable."

Alan Barnes adds, "Having been meddling on the fringes of Big Finish ever since *Storm Warning*, I can't wait to get stuck in good and proper. Since leaving **DWM** in 2001, I've been editing the *Judge Dredd Megazine* for the *2000AD* comics group, developing stories alongside some of the best sci-fi writers in the UK. I look forward to bringing some of that experience back to the world of *Doctor Who*, and helping to put together some of the brilliant audios Big Finish has planned for the next few years."

Jason Haigh-Ellery remains overall producer of Big Finish. "2005 was a very busy year for us, and 2006 looks to get even more manic. It makes sense that as the ranges expand, we bring in more talent to help us stay on an even keel over the next couple of years. This is an exciting time, and by the end of 2006, we'll have even more diverse ranges of audios and books to keep science fantasy fans happy."

OTHER NEWS

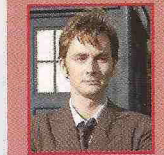
▼ WHO'S ON THE COVER?



The Christmas double issue of the *Radio Times* featured an illustration of the TARDIS in a snowglobe, along with a snow Dalek and a snowman wearing a Fourth Doctor-style scarf. It's exceptionally unusual for the Christmas edition to feature a specific programme, with most recent Christmas issues featuring a generic festive image. The cover is the 23rd *Radio Times* to feature *Doctor Who* as a main image – and the third in 2005 alone. Some sort of record, we reckon...

The Christmas Invasion aired at 7pm on Christmas Day, opposite an hour-long Celebrity edition of *Who Wants to Be a Millionaire* on ITV1. This issue of **DWM** went to press in mid-December, so we'll have a report on the viewing figures for the festive episode next issue.

▼ NEW SERIES SET FOR SPRING



Doctor Who was spotlighted in BBC One's Winter/Spring Highlights press release, which included some teaser hints about the new series:

'The wait is over! David Tennant, the Tenth Time Lord to grace the TARDIS, and his feisty young companion, Rose Tyler (Billie Piper), return in the eagerly anticipated new series of *Doctor Who*.

'Together, the Doctor and Rose travel through time and space, battling a host of new and returning aliens and monsters, including the dreaded Cybermen, an evil race of Cat Women, the sinister Krillitanes and maybe even a Dalek!

'Viewers join the Doctor and Rose as they embark upon an adventure that takes them further into the future than ever before, to a glittering paradise where the grass smells of apples – but where old and new terrors lurk. Then it's off to the Highlands for a Royal appointment with Queen Victoria (Pauline Collins).'

▼ ROBERTS' QUICK READ

Quick Reads

The *Doctor Who* 'Quick Reads' novel mentioned last issue is being written by Gareth Roberts, who also recently wrote the interactive adventure *Attack of the Graske*, as well as last year's BBC novel *Only Human*. The Quick Reads range is designed to 'encourage reluctant readers to get hooked on books'.

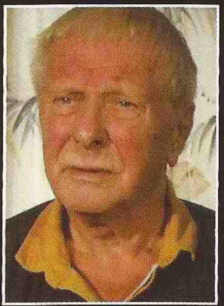
"Quick Reads is a great idea – and it's been enormous fun working with Helen Raynor at BBC Wales on the story," Gareth tells **DWM**. "I get to do something I've always wanted to in a *Who* book but never had the chance until now – but I can't tell you what!"

Gareth's *Doctor Who* Quick Reads novel is due to be published in mid-May, priced £2.99.

NEW BOOKS FROM TELOS

Telos Publishing has announced some new *Doctor Who*-related titles for later this year. Following the huge sales of J Shaun Lyon's *Back to the Vortex*, the first volume is to be reprinted, while a follow-up volume is to be published covering *The Christmas Invasion* and David Tennant's first full series as ▶

ROBERT SLOMAN



ROBERT SLOMAN, WHO HAS SADLY DIED AT THE age of 79, was one of the most influential scriptwriters to work on *Doctor Who* during the early 1970s, penning four successive season finales during the immensely popular Jon Pertwee years. His writing made a monumental impression on a generation of children, this one included; nearly 30 years after the transmission of his final story, I rather cheekily included a giant spider called The Great One in a children's show I had written for the Queen's Theatre in Hornchurch – and when my little homage was duly spotted by the show's musical director, I initially assumed that she must be a *Doctor Who* fan.

"No, not particularly," she replied. "It's just that that was one of the episodes that my dad wrote." As my jaw hit the floor, Carol Sloman phoned her father to confirm that my 'Great One' was indeed a tribute to *Planet of the Spiders*, and to my immense relief he was flattered rather than furious!

After education at Cambridge and Exeter universities, it was at the repertory theatre in the Devon town of Newton Poppleford that Bob met his future wife Mary and began working as a stage manager and actor-musician, before turning his creative energies towards writing. To help finance his developing career as a playwright he took a job as a newspaper rep at the *Sunday Times*, where he would remain for over 20 years, eventually becoming the paper's distribution manager. A steady income gave him the leeway to pursue the more precarious life of a freelance writer, and his work soon bore fruit with a run of successful plays: co-written with Laurence Dobie, *The Golden Rivet* and *The Tinker* both ran in London's West End, the latter being turned into the 1962 film *The Wild and the Willing*.

In 1970 his friend Barry Letts, recently appointed producer of *Doctor Who*, approached Bob with an idea based on the audition scene Letts had written while casting the role of the Doctor's new companion Jo Grant. From one short scene, the pair developed what was to become one of the most popular of all *Doctor Who* stories. *The Dæmons* was a heady synthesis of science and magic, technology and superstition, a tale of an ancient alien visitor awakening from centuries of slumber to wreak havoc in a sleepy English village. For years afterwards, cast and production team alike would regularly cite *The Dæmons* as their favourite ever story, and it continues to feature highly in fan polls.

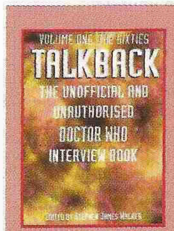
Co-written with Barry Letts, *The Dæmons* was credited to the pseudonym Guy Leopold (the 'Guy' deriving from the name of Bob's son), but Bob's remaining scripts were attributed to him alone. 1972's *The Time Monster* rewired some of the themes of *The Dæmons*, replacing witchcraft and diabolism with the gods and monsters of Greek mythology, culminating in a trip to the lost city of Atlantis.

Years ahead of its time, 1973's *The Green Death* was *Doctor Who* reinvented as an eco-thriller, skilfully weaving contemporary concerns about industrial pollution with a brilliantly exciting escapade involving giant mutant maggots and a deranged super-computer gurgling with Nietzschean delusions. Indelibly etched into the minds of a generation as 'the one with the maggots', *The Green Death* remains among the most iconic stories in the show's history; and, in the tearful departure of Jo Grant, it boasts some of the most finely wrought and delicately beautiful writing of this or any other era of the show.

A year later, another significant farewell and another host of magnified creepy-crawlies formed the bedrock of Bob's final contribution to *Doctor Who*; few who saw *Planet of the Spiders* were able to look at our eight-legged friends in quite the same way again, and the symbolic act of self-sacrifice that saw Jon Pertwee regenerate into Tom Baker became a fitting footnote to the Doctor whose character Bob had played a major part in fashioning over the previous four years. Like all his scripts, *Planet of the Spiders* invests *Doctor Who* with a mythic, transcendent quality; like all of them, it concerns itself with the rejection of egoism, with the individual's quest for inner peace, and with the transforming power of beauty, nowhere more clearly expressed than in the scene where the slow-witted Tommy, his mind expanded by the Metebelis crystal, discovers the poetry of William Blake as the doors of perception fling open for him. There is magic in the world after all: the wonder of creation is revealed in a single daisy. These are grand, eternal themes, and they run deep in Robert Sloman's *Doctor Who*. He was not alone in lending a sense of philosophical momentum to the show, but few others could match his gift for weaving it into a rollicking adventure with such dexterity and lightness of touch.

Bob is survived by Mary, Carol and Guy. His *Doctor Who* stories will be watched, discussed and treasured for as long as the show has a following – in other words, forever.

NICHOLAS PEGG


VOLUME ONE THE SIXTIES
TALKBACK
THE UNOFFICIAL AND UNAUTHORISED DOCTOR WHO INTERVIEW BOOK
EDITED BY STEPHEN JAMES WALKER

◀ the Doctor. *Second Flight: Back to the Vortex 2* should appear around October 2006.

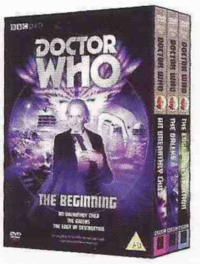
Meanwhile Telos publishes *Talkback Volume 1: The Sixties* in March – the first of three volumes of an extensive collection of interviews with *Doctor Who* behind-the-scenes personnel, edited by Stephen James Walker. May should see the publication of John Preddle's *Timelink: A Guide to Doctor Who Continuity*, which attempts to rationalise and explain every aspect of the *Doctor Who* universe – sometimes challenging received wisdom!

DVDs ARRIVE IN AMERICA

Although *Doctor Who* still hasn't been bought by an American network, BBC Video has announced that *The Complete First Series* will be released in the United States on 14 February. The content of the box set will be identical to the UK version.

WIN THE BEGINNING

JANUARY'S DVD RELEASE IS SOMETHING VERY special indeed – a box set containing the first three *Doctor Who* serials ever broadcast back in 1963-64. Starring William Hartnell as the original Doctor, Carole Ann Ford as his granddaughter Susan, and William Russell and Jacqueline Hill as schoolteachers Ian and Barbara, these episodes introduced viewers to the Doctor, his police box-shaped TARDIS, and the terrifying Daleks of Skaro.



Now you can re-live these moments on *The Beginning* DVD set, which goes on sale at all good DVD stockists from 30 January priced £29.99. But thanks to the generosity of the folks at 2 entertain, we've got five copies to give away to readers.

To be in with a chance of winning, just answer this easy question:

Which Canadian genius is generally recognised as being the 'creator' of *Doctor Who*?

a) Sydney Newman
b) James Cameron
c) Celine Dion

Pop the answer on a postcard or stuck-down envelope (including your name and address) marked **It doesn't roll along on wheels, you know!**

Post your entry to the main editorial address, (which you'll find on page 10) by 2 February.

Good luck!

BEYOND THE TARDIS

DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT IS HOT HOT HOT!

David Tennant concluded a remarkable 2005, not only by making his *Doctor Who* début in *The Christmas Invasion*, but by showing his acting range as Brendan Block in ITV1's *Secret Smile* [right], broadcast 12-13 December, and topping *Broadcast*'s Top 10 Talent in its Hot 100 alongside **Russell T Davies** as top writer, **Jane Tranter** as top commissioning editor, **Joe Ahearne** (10th top director) and **Julie Gardner** (13th top producer). Tennant was a guest on *Friday Night with Jonathan Ross* on 23 December. He may make a cameo re-appearance as DI Carlisle for a one-off *Blackpool* special. He will mark the 50th birthday of London's Royal Court Theatre with a special reading of *Look Back in Anger* on 8 May. He played Benedick in Radio 3's version of *Much Ado About Nothing* on 13 November.

TGI BILLIE!

Billie Piper was game in supporting estranged husband Chris Evans, appearing on ITV1's *OFI Sunday* on 20 November and revealing they were waiting a year before divorcing. Despite the fact that there has been no official word that she is leaving *Doctor Who*, the press continues to speculate on her future, reporting she has been snapped up by both the BBC and ITV for major projects, while also rumoured to be interested in Bond movie *Casino Royale*. *The Mirror* reported she will play Fanny Price in Jane Austen's *Mansfield Park* for ITV1. Expect *The Long Game*'s **Anna Maxwell Martin** to give Billie a run for her money at various forthcoming awards ceremonies following her performance as Esther Summerson in BBC One's *Bleak House*.

ECCLESTON WIND UP

Christopher Eccleston is backing the Manchester is my Planet (MIMP) initiative to reduce Manchester's greenhouse gas emissions by 20% before 2010. He wants to promote the need for wind turbines to be placed around the M60 motorway. Chris provided voice-overs for *Children in Need* on 18 November, narrated BBC Two's *Dubai Dreams* during November and took part in *Night Sky* at London's Old Vic on 30 October to raise funds for *Index on Censorship* magazine. Free of charge he narrated a 25-minute documentary about the Working Class Movement Library in Salford, shown at the Salford Film Festival in November (a DVD may follow).

TORCHWOOD TALE

DWM asked **Russell T Davies** whether *Torchwood* was the same project reported earlier in the year he would be making with Nicola Shindler of Red Productions. "No," he said, "poor Nicola's having to wait. *Torchwood* has bumped her back! But she's very patient – and now, after a lifetime of ignoring it, she's a *Doctor Who* convert! – so she's going to wait."

WHO'S IN GOOD COMPANY?

Clips from **Jon Pertwee**'s wedding to second wife Ingeborg feature in the new video for the song *Good Company* featured on the 30th anniversary CD/DVD of Queen's *A Night at the Opera*. **Tom Baker** became BBC One continuity announcer for the night on 17 November launching *Little Britain* Series Three. Tom will be heard for a full month at the Hammersmith Apollo as Little Britain has sold out the venue from 3 October to 4 November.

THE STRANGER ON A TRAIN

Colin Baker embarks on a tour of *Strangers on a Train* commencing 27 April at the Churchill Theatre, Bromley, running until August. Full details to follow, but Colin plays Gerard, the ex-cop friend of Bruno's deceased father (got it?!). He lately recorded an episode of BBC One's *Doctors* with Boba Fett actor **Jeremy Bulloch** (*The Space Museum*/*The Time Warrior*) for early 2006 broadcast. **Paul McGann** presented Radio 2 Beatles documentary *Bigger Than Jesus* on 3 December, having narrated *War of the Worlds: The Real Story* on National Geographic in November.

SIMON IMPOSSIBLE

The Long Game's Editor and *Doctor Who Confidential* narrator **Simon Pegg** plays an ally of Tom Cruise in *Mission: Impossible 3* (released 5 May) directed by *Lost* and *Alias* creator JJ Abrams, who says, "I've been dying to work with Simon since I saw *Shaun of the Dead*. His comedic skill is remarkable; he's able to be hysterically funny while always seeming 100% real, even when he's killing zombies with vinyl records."

QUICKIES

John Barrowman joined Elaine Paige for her *The Musicals at Christmas* concert at Birmingham Symphony Hall on 19 December, also broadcast by Radio 2. His BBC One show *The Sound of Musicals* is imminent. Expect **Toby Whithouse**'s final season of *No Angels* on Channel 4 shortly. **Kate O'Mara** is touring in Agatha Christie's *The Hollow* with *The Time Monster*'s **Susan Penhaligon**. *New Earth*'s Cassandra, **Zoe Wanamaker** is to star in three-part CBBC Sunday teatime drama *Johnny and the Bomb* with *Enlightenment*'s **Keith Barron**.

OBITUARY

Jonathan James-Moore, who as producer of *Pirate Radio 4* was responsible for the commissioning of Eric Saward's *Doctor Who* Radio 4 drama *Slipback*, died on 20 November 2005, aged 59.

For their contributions in 2005, Dominic May extends thanks to Richard Mills, NGW Ltd, Lynne Watt, David Saunders, Graeme Wood, Mr Rusty and various Doctor Who cast, crew and agents.

COMING IN **DWM** 366

◀ BEHIND THE GRASKE

DWM takes a look behind the scenes of the new interactive *Doctor Who* adventure *Attack of the Graske*, including a chat with monster maker Neill Gorton...

ATTACK OF THE CLONES

The new Doctor and Rose are in deep trouble with the Sontarans, in the second part of our new comic strip, *The Betrothal of Sontar*...

PLUS

We catch up with *Unquiet Dead* and *Idiot's Lantern* author Mark Gatiss in our latest *Script Doctors* interview; *The Fact of Fiction* looks back at the arrival of the Seventh Doctor in *Time and the Rani*; More new series exclusives in *Gallifrey Guardian*; Your questions answered by Sorvad in *Matrix Data Bank*; *The Time Team* meet *The Creature from the Pit*; and one or two other surprises...

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 2 FEBRUARY 2006, PRICE £3.99

DWMAIL

DOCTOR·WHO
Billie Piper

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

We're slightly too early for letters on *The Christmas Invasion*, so here's a few comments about David Tennant's first appearance on *Children in Need*...

> "David Tennant was charming and energetic and completely *right*."

PUDSEY & THE DOCTOR

So, I pledged my money for *Children in Need* and in return I got my first taste of the Tenth Doctor. And I thought it was great! David Tennant was charming and energetic and completely *right*. My only hope now is that in *The Christmas Invasion* the Doctor will avoid 'doing a *Twin Dilemma*' strangulation of Rose!

JAMES NAYLOR SLOUGH

Having seen *Casanova* a few months back, I didn't have too many fears about David Tennant's Doctor Who – and from what we saw in *Children in Need*, he's going to be brilliant. I want to see his mole, though!

KATHERINE STONE BATH

I've just seen the *Children in Need* mini episode, and I was blown away! How did they pack so much into just a few minutes? Talk about giving David Tennant a workout for his acting muscles! When that Cloister Bell rang, I nearly exploded with excitement! It was captivating stuff, so please, BBC, stick it on *The Christmas Invasion* DVD. It's too good to gather dust on Pudsey's shelf! Thank you all for an amazing early Christmas present.

LAWRIE AVERY KEYNSHAM

THE BIG READ

Seeing as to all intents and purposes *Doctor Who* fiction as I knew it has come to an end, I would just like to put on record that it has been a *fantastic* 15 years.

I started late, in 1994 with *Theatre of War* and *Goth Opera*, and haven't looked back. There have been dizzying highs that have re-ignited my love for the series – as well as the occasional lows – but my enthusiasm and support has never waned. I'll just say that I've been thrilled, stunned and excited to have been part of a series of books that have not simply looked to recapture the old magic but have actively striven to create their own.

So, to the authors who've worked on the Virgin and BBC ranges, I extend my thanks. It's been a pleasure, ladies and gentlemen. We'll never know times like these again.

JOHN ANDERSON DUNDEE

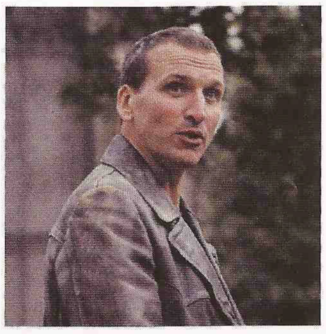
COLOUR CLARITY

What colour *is* that jacket!? I was reading the *2005 Review* [**DWM** 364], and I had to laugh when I read that. It seems that this is the one thing that both the Ninth and Eighth Doctors have in common. I know loads of people who haven't decided what colour the Eighth's coat *really* is, as the 1996 TV Movie was very darkly lit and they couldn't decide whether it was green or not. It seems that the same fate has befallen our beloved Ninth!

But fear not my fellow *Who* fanatics, FOR I HAVE FOUND THE ANSWER!!! I have searched endlessly through the entire series on DVD and paused it whenever the Doctor was in the light. I can now tell you that his jacket is neither black nor such a dark brown that it *looks* black. It is in fact... *chocolate* brown.

So now you can breathe a sigh of relief at knowing just exactly what colour the Doctor's jacket is.

KIM BAILLIE E-MAIL



It's chocolate brown, apparently...

FORGET-ME-NOT

Just got my copy of **DWM** 364. Loved the interview with Billie Piper – I haven't put it down yet there's so much to read in it, so well done to all. The last part of the Ninth Doctor's comic strip was excellent – the last picture brought a tear to my eye. No, Doctor number Nine will *never* be forgotten!

CATHERINE KELLEHER DUBLIN

THE MISSING FOUR!

Regarding Clayton Hickman's editorial in **DWM** 362, he states that during its original run, *Doctor Who* had 'five female writers, and two female directors.' I presume that the five female writers he refers to are Lesley Scott (co-writer of *The Ark*), Barbara Clegg (*Enlightenment*), Jane Baker (co-writer of *The Mark of the Rani*, several episodes of *The Trial of a Time Lord* plus *Time and the Rani*), Paula Moore (*Attack of the Cybermen*), and Rona Munro (*Survival*). I believe that research has concluded that the actual writing contributions of Lesley Scott and Paula Moore to the stories to which they are credited, remain subjects of considerable debate.

However, to come to my main point, Mr Hickman has inadvertantly overlooked four additional women who directed *Doctor Who* stories. The legendary Paddy Russell directed *The Massacre*, *Invasion of the Dinosaurs*, *Pyramids of Mars* and *Horror of Fang Rock*. Julia Smith directed *The Smugglers* and *The Underwater Menace*. Fiona Cumming directed *Snakedance*, *Enlightenment*, and *Planet of Fire*. Mary Ridge directed *Terminus*, and Sarah Hellings helmed *The Mark of the Rani*.

All of their contributions deserve recognition and appreciation – even the Fish People's aquatic ballet sequence in Episode 3 of *The Underwater Menace*...

JOHN S HALL USA

Um, yes, well... I wrote that particular editorial at the last possible second, so my research consisted of thinking for a few moments, counting some names off on my fingers, and getting it spectacularly wrong! Sorry about that. Andrew Pixley will probably have me lynched... – *Ed.*

MIXED-UP?

I just wanted to say how much I disagree with Mark Hulme [**DWM** 364]. The current mix of features about the 'classic' and 'new' *Doctor Who* is just about spot on. There is obviously going to be a bias towards the current series but that is to be expected. Plus, let's not forget that whilst crusty old die-hard fans like me (I'm 32) are debating the look of the new control

We also heard from... **NIGEL LANCASTER:** "I have just bought the *Complete First Series* box set and am really enjoying it. However, I am a bit disappointed that Graham Norton is not providing the commentary on *Rose*..." **DAVID FOSTER:** "I live in America, and my question is about the 1993 spoof *Dimensions in Time*. Is it going to be released on DVD since it features most of the original Doctors?" It's unlikely to ever see the light of day again, David, due to the agreements that were made with the actors at the time. And to be honest, we're not sure you're quite ready for it, anyway!

room and smugly enjoying references to 'time agents', the show is being made with children in mind. The more children who become hooked the better, because it is they who will help to keep the show alive and hopefully ensure that we have many more new series to look forward to in the future.

I think the 'crayon drawings of five-year-old fans' that Mark refers to are wonderfully nostalgic. They remind me of the days when I was that age, and how I used to feel when the music started signalling the beginning of another adventure with the Doctor. How I wish I could see just one episode of the new series through a child's eyes. Incidentally, to follow up Mark's letter with the photo of Matthew in his Dalek costume was sheer genius! I laughed out loud!

JOHN HOWE HERTFORDSHIRE

I'm nearly 40 and have bought the mag since Issue 1 in 1979, but in all the years – including the JN-T debates of the 1980s, the cancellation in 1989, the TV Movie and the new series – I've never written in.

Mark Hulme's e-mail in issue 364, has just changed this. I must say I'm confused by him. He's 'happy to have the show back' and 'enjoyed it immensely' but *not* happy with new series features? Contradiction?

He believes the 'biased' coverage of the new series is 'natural and healthy' but that it has a 'detrimental effect' on the mag? Contradiction?

We waited over 15 years for this. Shall we read all about the brand new series, its production, cast and plots? Or shall we wallow for another 15 years bleating on about the past? Digging for more and more trivia about the glory days and reprinting the same old anecdotes? Or shall we embrace the future, the unknown, and live in the now? The past was great, but the future holds so much potential.

And pictures of kids? Mr Hulme, were you never young? Were you not a five-year-old? Would you not have treasured an issue with your crayon drawing or photo as a Dalek? I think maybe you've forgotton what the pure joy of being a child fan is. How sad. And surely these pictures only take up about – what? – three square inches of paper in a 68-page mag?

Ah well, Mr Hulme, bye then.

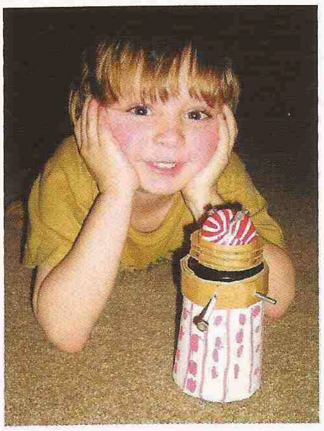
STEPHEN BROWN E-MAIL

Quite right. And just to prove the point, here's another three square inches to make you go "Ahhhh"...

DECORATE A DALEK!

My school asked me to decorate a sweet jar to sell at the Christmas bazaar. I chose to do a Dalek, made from cardboard, a ping pong ball and some screws. I think it looks great. I love *Doctor Who*!

HARRY LEEMAN (5) TAUNTON



LOVIN' IT!

I know everyone's probably dried this subject out by now, but I just wanted to say that I LOVE *DOCTOR WHO*! And Billie Piper and Christopher Eccleston and Russell T Davies and David Tennant and Julie Gardner and, well, *everybody* down there at BBC Wales! You are brilliant. I rarely even watch TV – it's not really my thing – but now I've seen *Doctor Who*, I think I might give it a second chance. And why on earth did David Tennant say he's going to be playing a girl in the next series?!?

CATHERINE WATSON (12) E-MAIL

We guess we'll just have to wait and see, Catherine!

CHEERS FOR CHRIS!

I have to say bravo to Benjamin Cook for his fantastic article on Christopher Eccleston. Issue 363 is my first ever **DWM** and I grabbed it from the shelf at Aberdeen train station as if my life depended on it. I read the article on my way home and I was smiling, laughing and squirming with excitement. I was so sad to see Chris go and I so wish that he had decided to stay, because I loved him so much as the Doctor. He brought the Doctor back to life for me as I only have a few vivid memories of watching repeats of Jon Pertwee as the Third Doctor and Sylvester McCoy as the Seventh who started the same year I was born.

This article is going to be one that I read again and again, because it shows a side to Chris and the whole cast and crew that I didn't know about. I always thought of Chris as one of those very serious, brooding actors, so it is brilliant to get a glimpse into the fun they had when filming, and to see how close they all got.

KIM BAILLIE (18) BRECHIN

MORE MURRAY!

Having now watched all 13 episodes on the DVD box set, (with the commentaries), why is it that the one thing that everyone mentions is "Fantastic" during each episode is yet to become available?

No, not cuddly Rose, Dalek, or Doctor hot water bottle covers. Nor is it Raxicoricofallapatorian Easter Eggs. (They'll be in the shops by February!) It's Murray Gold's wonderful music for the series! Where is the CD of the music? (Better yet, the full triple-CD!) Any ideas when it will be available?

CHRIS MURFIN E-MAIL

We've heard a few mutterings from BBC Music, so we'd suggest you watch this space...

COMING TO AMERICA

While recently attending a convention in Chicago, I had my first opportunity to view the 2005 series of *Doctor Who*. All this time, I had actually managed to avoid all the articles and information out there – except for the most major spoilers that just couldn't be avoided. (I now have a full year of **DWM** back issues to go back and devour!)

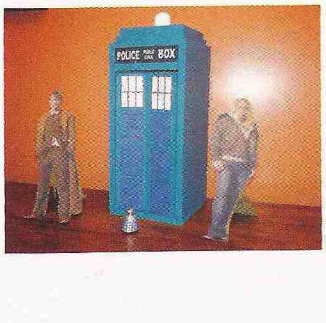
That the BBC has found no outlet in my home country for the new *Doctor Who* is testament to the poor judgement and the lack of creative thought in the minds of those running the American television networks and cable stations. It has just been announced that the series will be released here in the States on DVD in February. For this, I wholeheartedly thank the BBC. Still, I hope that an American broadcaster can be found. Quite frankly, American television viewers deserve the chance to see a high quality product like *Doctor Who*.

CHUCK HANSEN ILLINOIS USA

A MINI TARDIS

I'm a regular reader of **DWM**, I am 12 years old and I love *Doctor Who*. Since the new series began, I have watched some of the old episodes and I have been a fan ever since. I saw in **DWM** 363 that Emma Shaw created a TARDIS out of a shed, so I decided to have a go myself but on a smaller scale. I am very pleased with my design and I really hope that you will show it in your magazine.

STEVEN KNIGHT (12) E-MAIL



FOOL CIRCLE

It's time to delve into our sack and see what witty *Doctor Who* silliness you've got for us this issue. First up, it's **Hamish Crawford**...

"I've got a fascinating new addition to the ranks of those 'stupid *Doctor Who*-related games'," claims Hamish. "This one's quite simple: which actor has appeared with the most Doctors? However, to prevent the usual winners, I thought it would be interesting to expand the criteria slightly, and include non-*Doctor Who* roles in the tally. For instance, David Tennant would score a respectable five (Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, and Christopher Eccleston), but Mark Gatiss is the winner – so far! – with seven (Jon, Peter, Colin, Sylvester, Paul, Chris and David).

"But I'm sure the readers of this august publication could put my own feeble efforts into insignifance. So go on, rack your brains in the pursuit of fannish stupidity!"

Well, you heard the man! Although we still reckon Nick Courtney will win...

A NEW GOLDEN AGE?

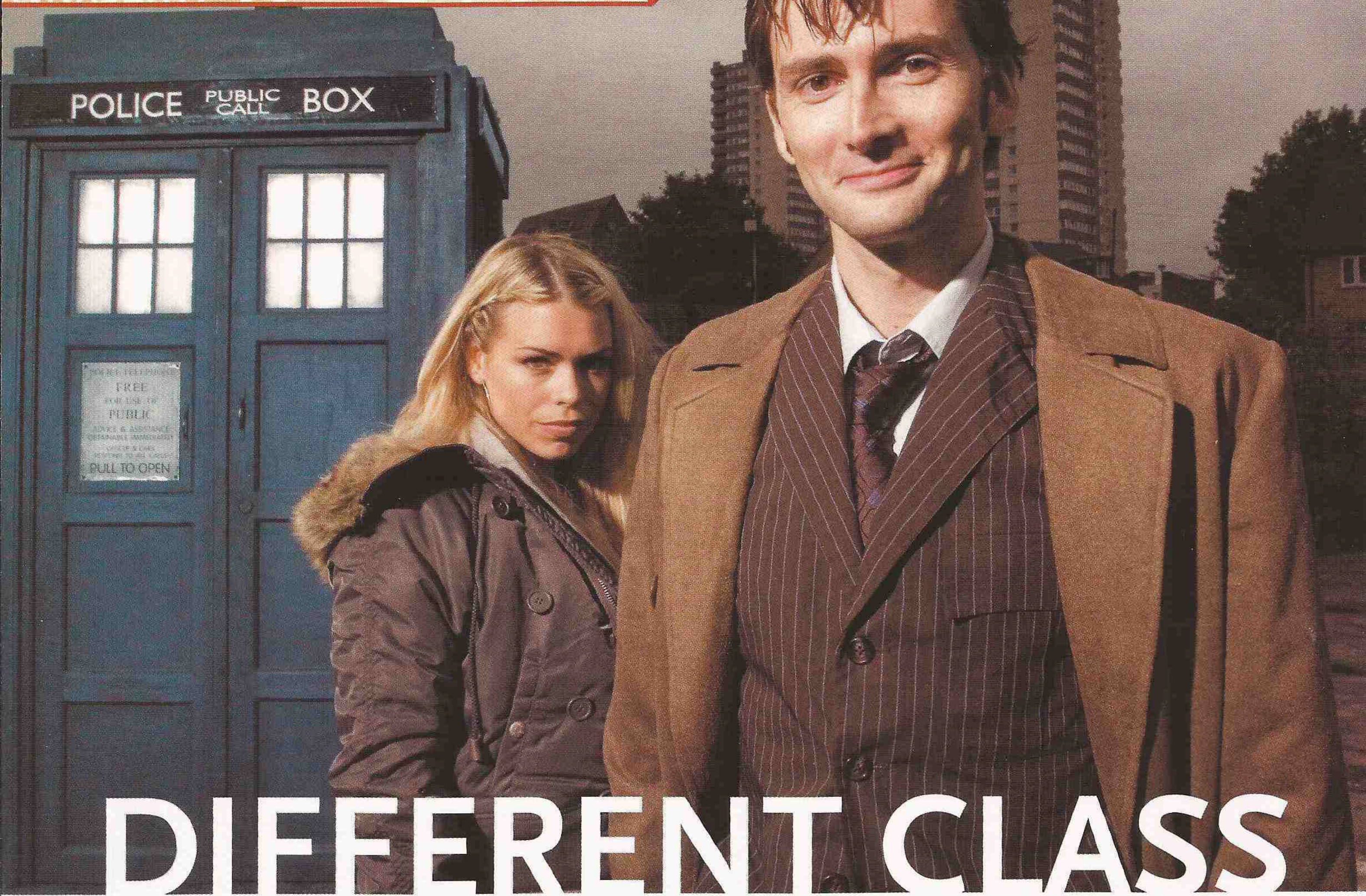
Now, **Chris Cassidy** of London has spotted a *Doctor Who* similarity in a recent Channel 4 reality show. "I'm a bit shocked about Channel 4's new show, *Space Cadets*," Chris writes, "in which ten members of the public are tricked into believing they are astronauts. Isn't that basically the plot of *Invasion of the Dinosaurs*? However, I'd have been really shocked if they'd called it *Operation Golden Age*. Whatever next? A show in which ten people are told they're on an alien planet searching for an ancient race of cybernetic beings but are actually in Gerards Cross Quarry? The possibilities are endless..."

So has anyone else spotted the plot of a *Doctor Who* story in another TV series? Let *Fool Circle* know...

THE TWELVE DAYS OF CHRISTMAS (INVASION)

For 12 full days across the summer and autumn of 2005, **DWM**'s roving reporter **Benjamin Cook** followed the cast, crew and effects wizards of *Doctor Who* while they made David Tennant's hour-long début. With unprecedented access to all areas of the production, plus interviews with all of the main players, spread across a massive 28 pages, this is the inside story of *The Christmas Invasion*...

>>> WASTE GROUND
>>> BRENTFORD
>>> MONDAY, 25 JULY 2005


POLICE PUBLIC CALL BOX
POLICE TELEPHONE FREE FOR USE OF PUBLIC
PULL TO OPEN

DIFFERENT CLASS

SO THIS IS CHRISTMAS. Dressed in parkas, hats and gloves, the *Doctor Who* team prepares for a hard day's graft in the cold and rain, on a patch of waste ground on the 'Golden Mile' – a section of the Great West Road, north of Brentford. It's so called due to the concentration of industry along this stretch. Today it's looking more grey than golden.

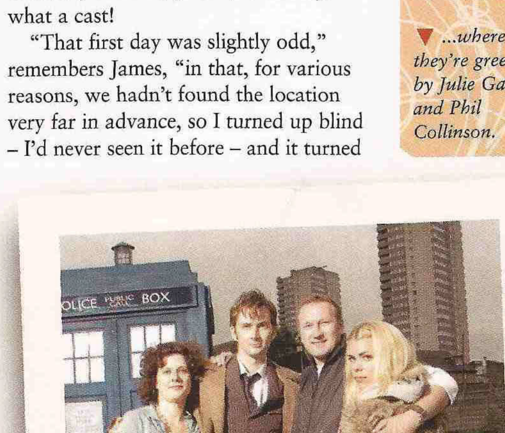
It's actually the middle of summer. But British summertime long ago gave up hope of impressing anyone. Unusually, though, no one is complaining: these just so happen to be the ideal conditions for filming a Christmas special, in particular one as unashamedly Christmassy as this. Blue skies and sunshine would have looked out of place. T-shirts and short skirts likewise. It's almost as though someone has planned this wintry weather in advance. (That'll be the producer, Phil Collinson!)

The entire crew breaks into applause as David Tennant – wearing stripy pyjamas, slippers and a dressing gown – arrives on set. He greets James Hawes, the director, and they pat each other on the back. A few steps behind them are Penelope Wilton (who plays Prime Minister Harriet Jones, in a natty power suit and three-inch heels), Adam Garcia (Harriet's aide, Alex), and returning regulars Billie Piper (Rose), Noel Clarke (Rose's boyfriend, Mickey) and Camille Coduri (her mum, Jackie). Honestly, what a cast!

"That first day was slightly odd," remembers James, "in that, for various reasons, we hadn't found the location very far in advance, so I turned up blind – I'd never seen it before – and it turned out to be a very ugly and derelict car park! It wasn't quite right. We found a corner that made it work, but it was nothing like we'd imagined. I had a brand new Doctor, a cast that I'd mostly never worked with before, all on a set that I hadn't seen... But the great thing was that so many of the crew had come back, which was exciting, because there was a sense of the team back together again, and on the crest of the wave that was the success of Series One. The whole team had a sense of upbeat confidence, and that really helps to start a shoot."

▲ *Just before the start of filming, new Doctor David Tennant joins Billie Piper for a photocall...*

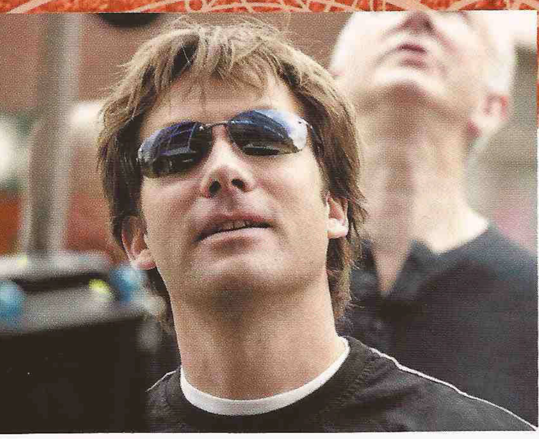
▼ *...where they're greeted by Julie Gardner and Phil Collinson.*



This is the first of four days filming in London, before the team returns home to Cardiff. This particular location is the Beecham's Pharmaceuticals factory, built between 1936 and 1942. It currently lies empty, awaiting redevelopment as residential flats, and today it's providing the backdrop for the Doctor's confrontation with the Prime Minister.

"It should be such a showdown," James tells his first assistant, Jon Older. "I want the camera to be on their eye-line. I want to get some good close-ups."

The regulars share a group hug before their first shot together: looking



▲ Director James Hawes shields his eyes from Brentford's bright sunshine. Erm, not shown.

up in the sky at a spaceship that isn't really there. James talks them through it. "You come in – spaceship up above – it's starting up its engines – moving away – and BEAM OF LIGHT! – and another one! – and a third! – and then we cut into CGI. And that," he concludes, "is the afternoon's work."

The TARDIS is wheeled into position ("park it," requests James, "just next to the 'Give Way' sign"), and the cast and crew go for a take. "Stand by," calls Jon. "Roll, please..."

"Action!" says James. As the take is completed, James looks into his monitor and yells, "Cut!" He adds: "Everyone, that is David's first shot of the series."

"You can send wee Jimmy Krankie home," shouts out David, as everyone on set applauds him again. "She's not needed! That's it, it's in the can. You can't get rid of me now."

"THE EXTRAORDINARY THING ABOUT DAVID IS HIS ENERGY AND ENTHUSIASM. HE LITERALLY BOUNCES ONTO THE SET!" JAMES HAWES

Not that anyone would want to. "The extraordinary thing about David," explains James, "is his incredible energy and enthusiasm. I mean, he literally bounces onto the set. It's quite amazing. At the end of the first week, he texted me to say, 'Thank you so much for a lovely first week, an inspiring first week. Honestly, I think I'm sad that I'm a week nearer to the end,' which I thought was great. He's a joy. He has what Billie has, which is that they both clearly get a real buzz out of the adventure of filmmaking itself, as well as the adventure in the story."

I WONDER WHETHER DAVID WAS nervous on his first day.

"The first day was really scary," he admits, when we catch up a couple of weeks later. "It was terrifying. I don't think I realised it at the time, but when I got home that night, I was absolutely exhausted – and I think it was all the nervous energy, you know? I felt like I'd been overdosing on tartrazine. I was suffering a big comedown. Everything ached. I just went home and went, 'Ugh.' But it gets easier. There's such a good atmosphere on set – a very calm atmosphere – and everyone's so friendly, which helps to take the edge off any nerves that you might be feeling."

The process for each episode always begins with a tone meeting, which occurs upon delivery of the script. The meeting is run by the director and attended by the heads of departments. The group goes through the script scene by scene, from beginning to end, letting anybody jump in with questions or comments. DWM is always there too, of course, although security is so tight and access so exclusive that I'm forced

BILLIE PIPER

She used to buy her presents from the Pound Shop. But not any more...

Hello, Billie. How do you usually celebrate Christmas?

"A trip to the cash-and-carry to buy food and wine – a massive stock-up, basically – and then just drink and eat myself into a stupor. I'm really pro-Christmas, so anyone that says anything negative about it, I kind of think, 'You're not really my friend.'"

Have we forgotten the true meaning of Christmas? If not, what is it?

"I think that's a load of bull, that we've forgotten the true meaning of Christmas. I mean, whoever says that, bah humbug, for a start. I certainly haven't. It's about everyone coming together for one day and having a great time. Like your family. Even though some of them do your head in, you just have to put it aside until you've had one too many brandies, and then have a row, and then it's fine."

Brandy, eh? Is that your Christmas drink of choice?

"[*Laughs*] No, it's just something I've witnessed on occasions! Christmas is about having a laugh, and getting really drunk, and not worrying about work, and indulging in everything that you stop yourself from indulging in on a regular basis. Like a tin of Roses to yourself."

What's the best Christmas present you've ever received?

"Two cows."

Two what, sorry?

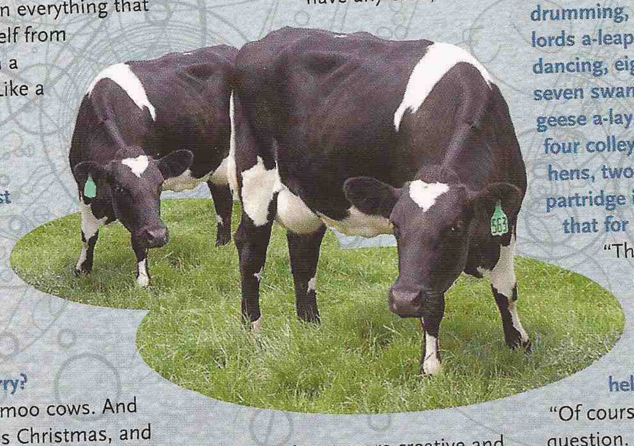
"Cows. As in moo cows. And because it was Christmas, and they're both female, I called them Mary and Josephine. Seriously, that's true."

And what happened to the cows? Did you eat them?

"Oh no, the cows are in a farm. I still see them now and again."

How bizarre. Are you good at buying presents for other people?

"I was a lot better when I didn't have any cash, because I was more creative and thought a lot harder. When you have more cash, you can be a bit slack and it's all about speed and efficiency. I still come up with some nice ideas, but nothing as good as when all I had was about ten quid and I had to buy all my presents from the Pound Shop."

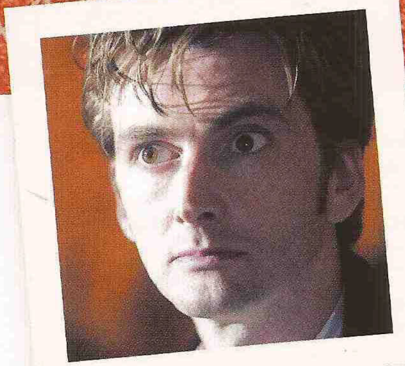


Which of the following gifts would you most like to receive this Christmas: 12 drummers drumming, 11 pipers piping, ten lords a-leaping, nine ladies dancing, eight maids a-milking, seven swans a-swimming, six geese a-laying, five gold rings, four colley birds, three French hens, two turtle doves, or a partridge in a pear tree? How's that for a question?

"That's an awesome question! Did you think of it yourself?"

No, my mum helped me.

"Of course she did! I love that question. [*Thinks for a moment*] I think I'd go for the lords a-leaping actually. I don't know why, I'd just quite like to watch them. Yeah, that'd be entertaining."



◄ *The new Doctor may look like butter wouldn't melt... but Harriet Jones knows better!*

to go in disguise. The initial meeting for *The Christmas Invasion* was held two months ago – Friday, 27 May – at BBC Broadcasting House in Cardiff. My disguise was a 1950s police box. I painted myself blue, hung a 'Pull To Open' sign around my neck, and stood next to the water cooler for four hours before somebody noticed and chucked me out.

Almost three weeks later – on 15 June – a second tone meeting was held, this time at BBC Centre House, in London. I went disguised as a leg of Christmas ham. Interspersed throughout this feature, in coloured type, is my account of what went on at those most secret of gatherings...

"I'm so delighted with the last series," announces lead writer and executive producer Russell T Davies, at the top of the meeting. "We got it right! It had its own distinctive style. Sometimes you need to hold on to what you've got. What I'm trying to say is: don't wander. Stick with it this series. Of course there'll be new challenges..."

"We will find ourselves in a field on Barry Island," nods Julie Gardner, his fellow exec', "at five in the morning."

"That's Episode 13," laughs Russell. "Return to Barry!"

"James has already promised to come back for that."

"I think I'm busy," says James.

David's costume and performance will be lighter and more eccentric, explains Russell, but he warns the team not to let that creep into the style of the production too much. "It must still be dark and scary," he stresses.

"THERE'S AN OTHERWORLDLINESS TO DAVID'S DOCTOR, AND A LITTLE MORE ECCENTRICITY. IT'S A GREAT CONTRAST." PHIL COLLINSON

"It keeps everybody on their toes," says Phil, "because David brings with him a different energy, a fresh dynamic, and that gives everybody working on the show a bit of a shake-up. And it's brilliant in story terms, because it means that you get to go back to first base with Rose and the Doctor. She has to get to know him all over again, and so do we. David is very different from Christopher, but I think that's the direction we always had to go. We had to pick an actor who's physically different, who looks very different, who's going to have a different approach to his character. Chris was very grounded, very down-to-Earth, a very – and I use this word a lot – *tangible* Doctor. I think he was somebody that you could absolutely identify with. David has all of those qualities, but there's an etherealness, an otherworldliness about him too, and a little more eccentricity. I like that. It's a great contrast, and I think the viewers are really going to take to him. He's just as fantastic and inventive an actor as Chris was."

"David is bringing a completely new take to it," says Noel Clarke, "obviously, cos he's a different person – but it's a really cool take. I'm eating my words a little bit, cos I did say that the last Doctor was probably the best, but I think David may well be the best yet."

"It's just fantastic to be back together," agrees Camille. "It's like we've never left, really. The added bonus is having David here. We're complete again. It's just lovely. The four of us together. Like a family. I know that sounds a bit corny, but really – we have bonded, because this is a bit of an adventure of a lifetime."

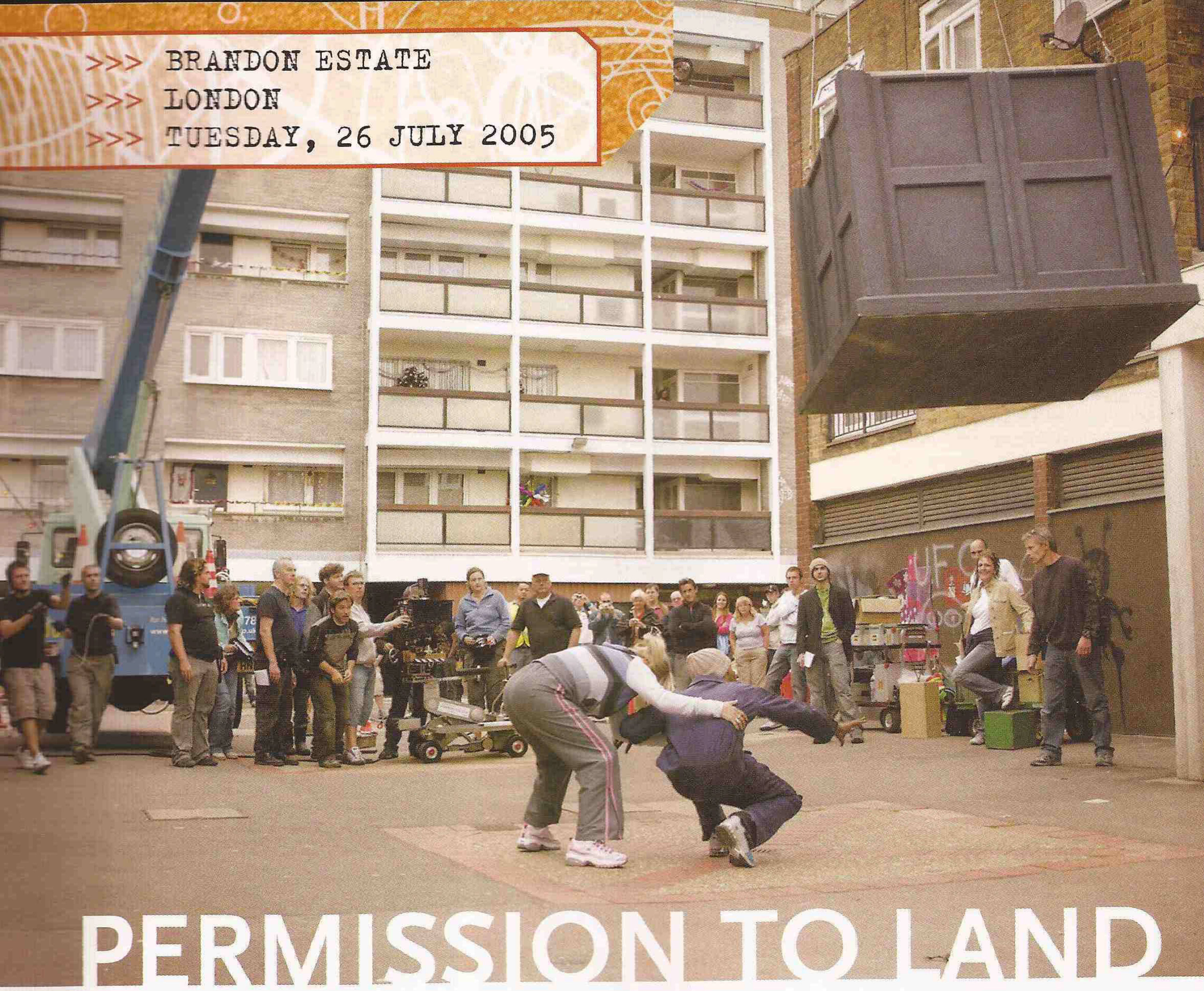
"David makes the Christmas special even more special," says Phil. "It's a brilliant introduction to that character. It's good to be able to introduce David, then start the second series running."

Another year over, and a new one just begun...

▼ *"Park it next to the Give Way sign..." James Hawes positions the TARDIS.*

GIVE WAY
NO PARKING
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

>>> BRANDON ESTATE
>>> LONDON
>>> TUESDAY, 26 JULY 2005

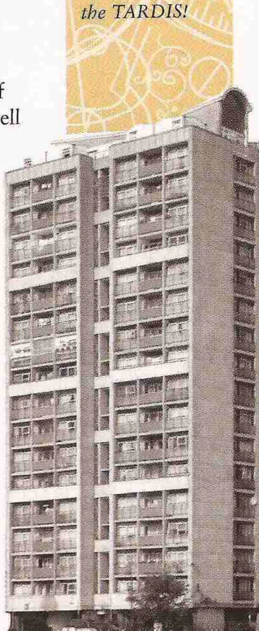


▲ *Camille Coduri and Noel Clarke avoid a low-flying TARDIS. Or the bottom half of one, anyway...*

PERMISSION TO LAND

EARLY THIS MORNING, the residents of the Brandon Estate in Kennington, South London, awoke to find their beautiful home adorned with decorations and lights. The newsagent's window was plastered with posters and cards. 'SNOWMEN IN SOUTHALL' declared one. 'BELLS IN BATTERSEA' shouted another. The Maddock Way Dental Surgery sported a fetching plastic Father Christmas in the door. Tinsel and fairy lights hung from the balconies. And there, in the corner by the bins, was the TARDIS – a not altogether unfamiliar sight for the fair people of Brandon, which doubles for the Powell Estate, the TV home of the Tylers'.

"We chose the Brandon Estate for two reasons: the first being that we wanted an estate that was unquestionably London," explains Edward Thomas, the production designer, "and the second being that the shape of the tower blocks bears an uncanny resemblance to the exterior of the TARDIS. Both structures are split into four panels on the elevations and have a domed light shape on the top. The added bonus and the deal-clincher was that the shopping precinct – the newsagents, the drycleaners, the dentists – has brick detailing on the floor that mirrors the shape of the TARDIS roof. That's evident in top shots."



▼ *The tower blocks of the Brandon Estate bear an uncanny resemblance to the TARDIS!*

"On Christmas Day, you've got to give people a bit of scale, a bit of size," says Phil Collinson, "and there's nowhere bigger and more epic – in global terms – than London. It's our capital city. It has so many iconic British landmarks and monuments. And Rose is from London. So we like to try to go back to the same estate as far as possible. We have to be canny about it, cos there's a block of flats in Cardiff that we also use, but our thinking is always, 'If we get a little bit of London in there, then people will go along with all the rest of it.' As long as you've a shot of Big Ben, or the Gherkin, or the London Eye, or this lovely, beautiful Brandon Estate, then I think the viewers are happy. You remind them that you're in London, and then I think you can do what you like."

It's a tone meeting tradition: Russell always chooses a word to suggest the overall feel of each episode. His word for The Christmas Invasion? 'Epic!'

"Not just the spaceship," Russell persists, "but everything."

"American TV would say 'grab it and shag it'," James adds. "Every frame should be a celebration of Christmas. It's massively British. It's British and we're proud! Christmas can sometimes be tawdry –"

"But ours should be like a John Lewis Christmas," grins Russell, "instead of a Pound Shop one."

Next up for discussion is the TARDIS crash landing. "Are you saying it's an entirely CGI thing?" James asks Dave Houghton, the visual effects supervisor.

"Yeah, pretty much," is Dave's reply.

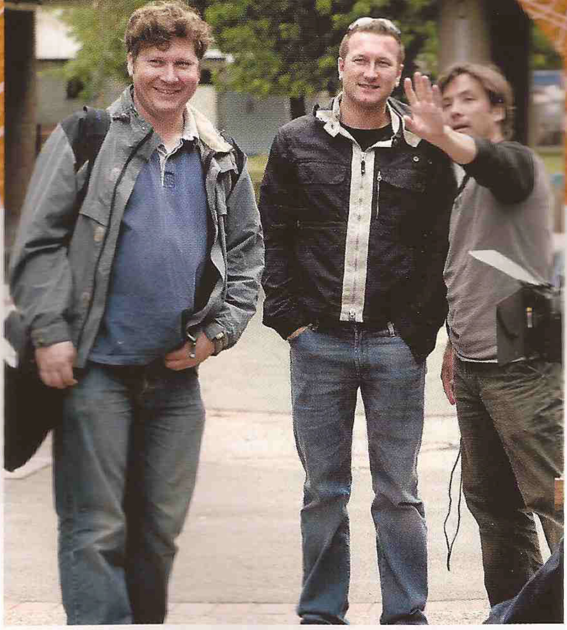
Phil: "I thought I could hear the C-word coming up...?"

James: "What, crane? Nah, we'll use a fishing rod!"

"Seriously, though, we don't need to put our TARDIS on a crane and smack it into a wall, do we?!"

Everyone round the table laughs heartily, safe in the knowledge that it's an absurd suggestion, and they definitely won't be swinging a police box from a crane any time soon.

On set, the crew are swinging a police box from a crane. "The TARDIS crash



landing is, as it turns out, partly CGI and partly practical," explains Phil. "We've hoisted the bottom section of a police box up on a crane so that it can interact with Jackie and Mickey. It flies over their heads and they have to duck – we need that bit of interaction to sell it to our audience – and it hits a post office van and a load of bins. We're going to detonate a charge on the side of the van, and it has to swerve, and there are Christmas lights that detonate and fall down... so we have quite a lot to film to make this sequence work. It'll really look as though the CGI TARDIS is interacting with its environment."

"The TARDIS crash has to draw the audience in at the beginning of the episode," elaborates Dave Houghton, who's sat on set with his laptop of tricks. "As the pacing is important, we've visualised the sequence prior to principle photography, making rough geometry for the background and driving our model of the TARDIS through it..."

That's what those coloured shapes and revolving oblongs are on your laptop?

"Yes, using that," he nods, "we can find good positions for each shot by repositioning the virtual camera on the model in the computer. There are practical effects in the sequence – where the TARDIS hits the scenery – but also we're creating some of these contact points in 3-D, as there isn't time on the shoot to do loads of practical effects. See if you can spot what's real and what isn't! After that, we'll add some camera shake to increase the weight of the crash. What we'll be left with, hopefully, is the first visualisation of the TARDIS materialising above ground and crashing. Hurrah."

BUT NOEL AND CAMILLE ARE knackered. If they've run across the Brandon Estate and ducked the police box swinging from the crane once, they've done it a hundred times! Take after take...

"You must be feeling sick by now," James suggests to them, before adding: "But it's a good fitness regime for you!"

Noel grins.

"I want to make a bigger moment of the first time you see the TARDIS," James continues. "When it flies over your head, Noel, grab Camille, push her down."

"I shrieked too late last time, didn't I?" says Camille, biting her lip.

"Your last scream was fab, but this time try to get it in as the TARDIS flies over you,' nods James, "rather than half an hour afterwards."

"I want it to swing lower," says Noel.

"No, you don't. Not if you value your head."

"Best do what the boss says," Noel says, flashing a wicked grin. "I love doing my own stunts. Unlike Mickey, I love to get physical. When Mickey gets to hit something with a chair, or run into a wall, or duck a flying TARDIS, I'm always the first to volunteer to do

▲ *The Mill's Dave Houghton, producer Phil Collinson and director James Hawes at the Brandon Estate.*

NOEL CLARKE

He knows Father Christmas. Personally. No, he really does...

Hello, Noel. How does Father Christmas deliver presents to kids who live in houses without chimneys?

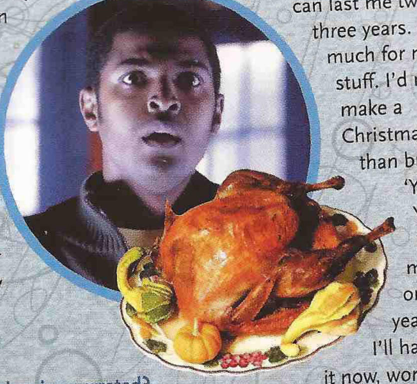
"I do know this, actually, cos I know Santa quite well. Seriously, man. You're laughing, but kids, listen, Noel Clarke knows Santa. Basically, when necessary, Santa can transmat – he phases in and out, kind of like the TARDIS. He doesn't really like doing it, cos it makes him tired, but sometimes the chimneys aren't wide enough, or he's delivering to kids in igloos. He gets the co-ordinates, phases in, and drops the stuff off. If you're good. If you're bad, you get nothing. He won't even bother."

Have you been good this year?

"Yeah, I'm quite good, so he still visits me like regularly. We had a drink together last Christmas. He had milk. I had a whisky. He's not much for alcohol, because he's got deliveries to do. I'm not much of a drinker myself, but it *was* Christmas. We had a good time. But then he had to shoot off."

Which is better: Father Christmas or the little baby Jesus?

"A lot of children may not be of Christian upbringing, therefore I would have to say Father Christmas. [*Laughs*] But each to their own. It depends on your upbringing. They can be equally important."



Do you think turkey is overrated?

"Yes. It's dry, and ugly, ugly meat. I'd rather eat duck or chicken at Christmas. Yeah, turkey's overrated, man."

Do you prefer giving Christmas presents or receiving them?

"Oh, giving. Yeah, most definitely. I'm dreadful to buy for, cos I don't really want for anything. I've got a DVD player and a Playstation – what else do I need? I'm a man! One pair of jeans can last me two to three years. I'm not much for material stuff. I'd rather make a Christmas card than buy one. 'You liar! You haven't made me one in years!' Well, I'll have to do it now, won't I? "

Finally, then, whi–

"Finally?! That was quick. Wasn't that quick?"

I don't take long.

"Yeah, I've heard that about you. She told me, man."

I was going to ask: which gift from 'The 12 Days of Christmas' would you most like to receive this year?

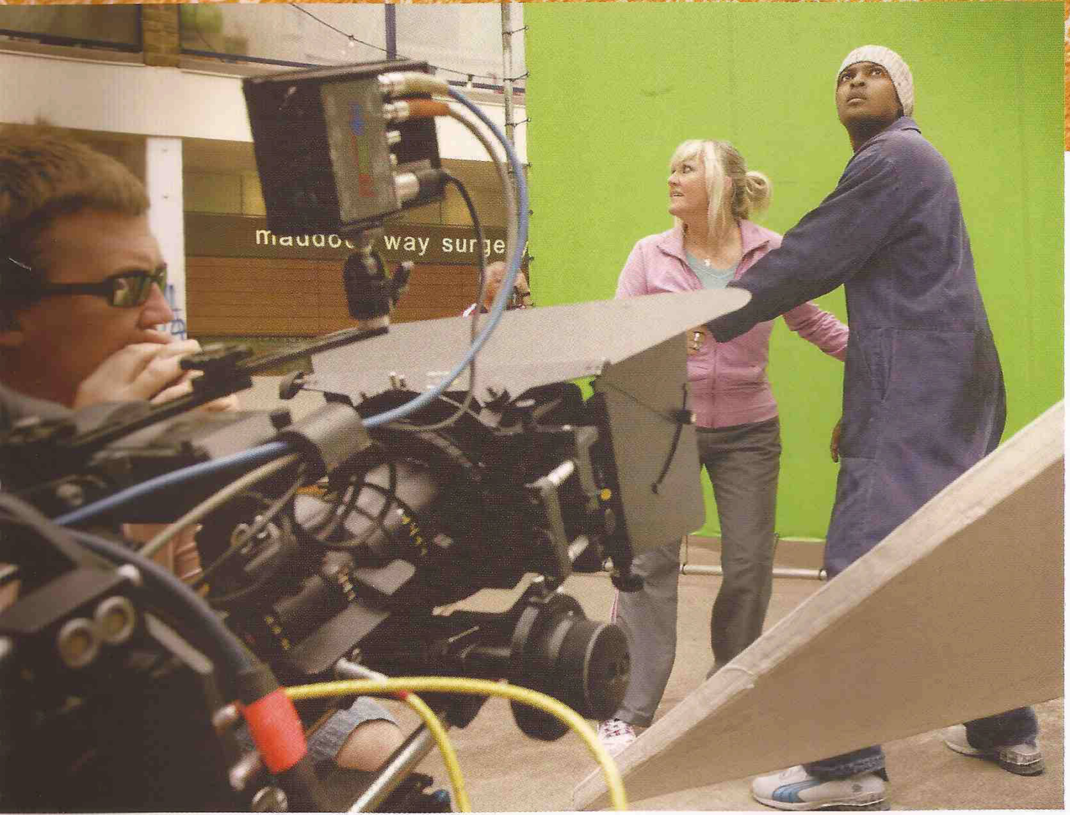
"My goodness, you should know the answer to that. [*Laughs*] C'mon! Dude! I would have to go with the nine ladies dancing. Actually, I'd want the maids a-milking as well..."

For the milk?

"The whole milking technique, yeah. [*Dirty chuckle*] What else is on the list? 11 pipers piping? Is it Billie Piper piping? Is her whole family coming round to pipe? I wouldn't want all of them piping at once! Five golden rings? Hmm, that's not bad. Three French hens? Well, we could cook them. And the six geese. And the colley birds."

What is a colley bird anyway?

"Some kind of mutant turkey."



it. I'd rather be rolling around or falling from something – so that the fans can see my face and say, 'Wow, Mickey actually fell!' or 'Noel actually did that!' – than have the director cut to some stuntman who's two foot taller than me with an afro wig on."

Camille concurs. Well, kind of. "I love doing all that action stuff," she says. "The thing is, I'm really crap today, because I have a groin strain. I did like 200 squats this morning, and some stuff last night, and I did them cold – and now I can't walk, and crouching down is really painful! I'm having to sit with ice packs in between my legs."

THE SET IS SURROUNDED BY LOCAL kids. The younger ones sit on the ground, enraptured, as if they were watching it on the telly. The older ones are less accommodating – kicking footballs onto the set, shouting out 'Action!' in between takes, and generally heading for a clip round the ear. Or an ASBO.

"How much money does he earn?" heckles one lad, pointing at Noel.

"Loadsamoney!" Noel yells back.

Jon Older has an announcement to make. "Ladies and gentlemen, there will be a loud bang on this shot," he says, since the special effects fellas have set a detonator to bring down the string of lights hanging in the TARDIS' flight path. "And we mean that," adds Jon. "But do not be alarmed."

The detonator *is* loud. The kids watching jump out of their skin and collectively holler a naughty word, which echoes across the estate.

"Happy, James?" asks Ernie Vincze, director of photography.

▲ Camille and Noel prepare for a crash-landing, with a little help from greenscreen technology!

▼ The sequence as it appeared in the episode.

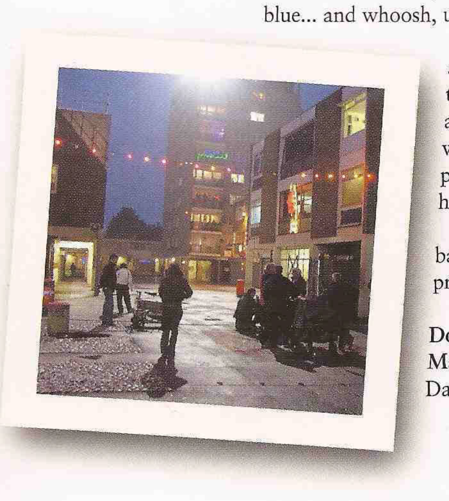
29
KODAK 5009
30
EC 100
31
KODAK 5009
32
EC 100
29
29A
30
30A
31
31A
32
32A

"Happy," replies James, "is a big word." He's quietly concerned that the team is already falling behind schedule.

After dinner, the cast and crew move up to a balcony on the storey to shoot David's 'neuron implosion' scene. It's raining now ("Ooh, hello, is it wet? Oh God, it's tipping it down! That's a bit of a worry," says James), but the balcony is undercover, so we're all keeping nice and dry. Except for the three extras down below, who are dressed in Santa costumes and getting soaked to the skin. Ho, ho, ho.

"And... action!" calls James, as David staggers out of the Tylers' flat, chucks on the dressing gown, and spots the Santas below. "They're looking agitated," whispers James, from behind his monitors. "They're starting to glow blue... and whoosh, up they go!"

▼ Merry Christmas to the residents of the Brandon Estate – only five months early!



"Shouldn't the sonic light up when the Doctor aims it at the Santas?" wonders Phil, so he phones Russell on his mobile.

The answer comes back: "If it looks pretty, yes, light it!"

"You can write in **Doctor Who Magazine**," says David, showing me the plastic imitation screwdriver that he's been given, "that they don't trust me with the real prop yet. Look," he cries, "it's a fake!"

Several takes later, and David is still imploding. "You woke me up too soon," he wheezes. "I'm still regenerating."

"I felt like that this morning," mutters James, and then yells: "Cut! That's good, guys. I'm really enjoying it. I like the way you come forward, David, then lurch towards Camille. But let's go for one more. As he collapses there, you could support him," he suggests to Camille. "You're helping him up. Improvise it. You too, Billie. Noel, grab David's knee. Make a bit more of it. I'm going to let you milk it."

The next shot is a close-up of Camille delivering her big speech on the balcony. The one that ends with the Doctor telling her to shut up. "Do you want me to keep almost interrupting her?" asks David.

"Good idea!" responds James. "Yes, I love that."

On the first take, as Camille tries to help David to his feet, she falls arse over tit, and lands with her bottom in the air. "That's not your best side," comments James.

"I've been like this all day," she chuckles, "one way or another."

Later that night, Camille regains her composure, and admits that this is one of her favourite episodes so far. "I think it's an awesome script," she enthuses. "I went cold a few times when I read it, cos it's so frightening. I thought, 'Oh my God, kids are never going to see Christmas the same again, because of the invasion, because of the Sycorax, because of the Christmas tree thing..."

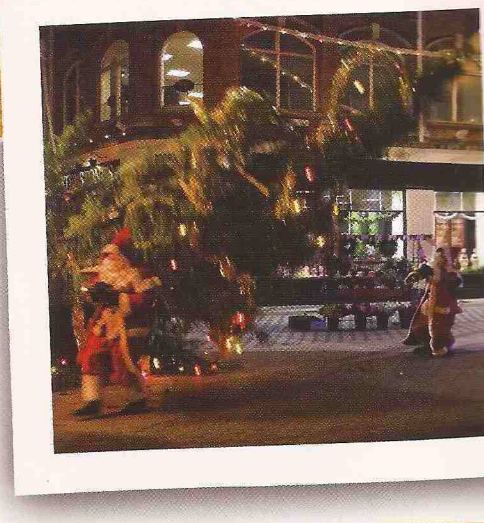
What's more, she gets loads of the best lines! "Yeah, I do," Camille laughs, "quite a few corkers. Classic Jackie, you know? Draaaamatic!"

"Kids are going to be terrified," says James, as everyone at the tone meeting wonders how to turn trombones into flamethrowers. "Poor bloody kids. Happy Christmas, kids of England!"

"Can we do that to a trombone?" asks Russell.

"I think," concedes Phil, "we'll have to buy our own instruments."

"No, let's go and mug some buskers," suggests James.



"Edwardo, you're providing the instruments?" asks Phil.

"No," replies Edward.

"I think you misheard the question. You ARE providing the instruments."

"Knives?" Edward suggests. "Scalpels?"

"And then," continues Phil, turning the page of his script, "we have my favourite four words of the episode: 'tree begins to topple'..."

"Let's kill Santa!" chuckles Julie. "Death by tree!"

"His black boots sticking out from underneath," laughs Phil.

The murderous Christmas tree in the Tylers' flat is a greater challenge. Real trees are difficult to recreate in CGI ("lots of fiddly bits," points out Dave Houghton). Thankfully, Russell was thinking of an artificial tree. He just forgot to mention that in the script!

"When it activates, all the needles fall off," he explains, "so it's just a metal structure. It literally becomes a blur, like the Tasmanian Devil. And then it trashes Jackie's flat."

Edward grins. "Can it break her coffee table... again!"

"She's always sweeping up glass," sighs Phil.

So what weapons does the tree have?

Dave: "Nunchucks!"

Russell: "Tinselly Nunchucks?"

Phil: "What are Nunchucks?"

Russell: "Nunchucks. Things that nuns throw."

As it turns out, the attack of the Christmas tree is James' favourite sequence from the episode. "You just don't see it coming," he says (although it was seen approximately 5000 times in BBC trails in the run-up to transmission) "and it makes you laugh out loud. An alien force of scavengers harnesses an ordinary Christmas tree and turns it into some sort of attack vehicle. I mean, only in *Doctor Who*!"

"Quite a tricky little sequence to realise, that one," says Dave. "The Christmas tree as we look at it is a 3-D model. The shot where it explodes is a real tree with a practical explosion, as it would have been too complex to do satisfactorily as a 3-D model in the time that we had. I'm really pleased with the Christmas tree, because it's one thing to create a spaceship, which as a fantastical element involves some suspension of disbelief, but quite another to create and bring to life something that's an everyday element. All credit to the girls and boys in our team who pulled it off."

"Every day is a challenge," adds Edward. "Stephen Nicholas, my supervising art director, is a pillar of strength – and we sometimes sit with our heads in our hands trying to figure out how best to keep up with the schedule, which is a mission in itself. But I love that Christmas tree. I wonder how many families will have had to take down their trees on Christmas Day, because of frightened children...?"

▲ Killer Christmas trees – of both the domestic and the shopping precinct variety – play a large part in The Christmas Invasion.

CAMILLE CODURI

Win or lose, sink or swim. One thing is certain, she'll never give in.

Hello, Camille. What's the worst Christmas record of all time?

"I wasn't mad on the Cliff Richard one. Was it 'Daddy's Home'? [*Starts singing*] 'Daddy's home...' Was that Christmas? Ooh, do you remember the Paul McCartney one with the frogs? 'Doo doo-doo, doo doo-doo...' Yes, I love that one."

How do you usually celebrate Christmas?

"A typical Christmas in our house is: watch the kids open their stockings, and then breakfast, and prepare lunch, and watch TV, and Christmas music in the kitchen, and lots of phone calls, and then family – the family come round, or we go to family, and it's very much a family day."

Is turkey overrated?

"Turkey is the business. It rocks. I love turkey. I specifically don't eat it all year round – only once a year – and that's why I love it. Not many people like it, do they? Turkey is so fantastically gorgeous – with all that chestnut stuffing, and cranberry sauce, and oh, food! I love food. Any old meat and I'm happy."

Well, that'll be the pull-out quote! "Any old meat and I'm happy."

"[*Laughs*] It's very Jackie that, actually."

Have we forgotten the true meaning of Christmas?

"That's a good question. I think the true meaning of Christmas is definitely to be completely selfless. It's a time of giving – emotionally particularly. Presents are just a token compared to what you can give emotionally, and I think, yeah, there is a bit of a religious element in Christmas for me. I believe in a higher power. I love all that – hymns and carols and the baby Jesus – although I'm not a practising Christian or anything."

What's the best Christmas present you've ever received?

"I've had some really beautiful gifts from my family and my kids, but I think... hmm, it's a tough one, cos one of my children was born two weeks before Christmas, and one was born just after New Year, so they are be my best gifts... but it was, in fact, a Spacehopper. I had a great big blue Spacehopper in the 1970s, which I loved so much. It went to bed with me – a big hump in the bed under the duvet."

Are you choosing the Spacehopper over your kids?!!

"I love that Spacehopper! And the kids, definitely. But it was a beautiful Spacehopper – and oh, it was a blue one. It wasn't an orange one, it was a blue one. [*The rare first version of the popular toy was blue.*] It was fantastic."

Which gift from 'The 12 Days of Christmas' would you most like to receive this year?

"It's a toss up between that little birdie thing in the tree, or the flippin' pipers. Pipers just get me going. I mean, especially the bagpipes. Oh, they're so beautiful, so moving. And I'm off! It's got to be the partridge or the pipers. I can't choose one over the other. Can I have those two? Or do I have to choose one?"

Since it's you, Camille, I think you can have both.

"Aaww! Thanks, Ben. I love you. You're a diamond. I'm crying now."

Me too. Can you feel the love in this room? I think perhaps we should go out and light a candle.

"Good idea. Yeah, let's do it."

>>> BRANDON ESTATE
>>> LONDON
>>> WEDNESDAY, 27 JULY 2005

THE SECOND COMING

DAVID AND BILLIE STEP into the TARDIS and close the doors behind them. Standing outside in the rain, we can still hear their excited chatter.

David: "I can't believe this! I'm inside the TARDIS!"

Billie: "Sorry it's a wee bit cramped in here."

Then we hear a girlish giggle. It's David's.

"I'm suggesting you almost fall out of the TARDIS," James calls out.

This is David's big entrance in the Christmas special. He's wearing his predecessor's black leather jacket especially for the occasion. Noel and Camille are waiting to greet him outside the TARDIS.

"This is your big moment," yells Camille. "Yay!"

David stumbles out of the police box. "I might do a bit of this," he says to James, putting his hands on Camille and Noel's shoulders.

"Ooh, I like that," jumps in Camille. "Touchy feely stranger."

"And you," says James to Noel, "should be like, 'Who is this guy?'"

"Do I care though?" asks Noel. "Seriously?"

Also, David suggests fixing his gaze on Mickey and Jackie, rather than looking around at the estate on which he's landed.

"Okay," says James, "stand by to shoot."

"Quiet around camera, please," bellows Jon Older, more for the benefit of the members of the public surrounding the set. "This is a take," he reminds them.

"And... action!"

POLICE PUBLIC BOX
POLICE PUBLIC BOX

▲ *David Tennant rehearses the Doctor's post-regenerative collapse.*

▼ *Snatching a shot between downpours.*

"Here we are then," says David, emerging from the TARDIS. "London, Earth, the Solar System. I did it!" He walks forward, delighted. "Jackie! Mickey! Blimey! No, hold on a minute, wait there, let me think, what was I gonna say? There was something..."

He trails off. To everyone's astonishment, an old man in a dirty raincoat is shuffling through the scene, ignoring the actors and everything else around him. It's as if we're all invisible. Everyone stare at him open-mouthed.

As he passes Noel, the old man – let's call him Scrooge – scowls. "Bloody BBC," Scrooge mutters, "it's full of poofs and homosexuals!"

"There's a dentists over there, mate," shouts out Noel, as Scrooge hobbles off. "Why don't you go and get your teeth fixed?"

"I like the way he put them into two categories," laughs David, afterwards. "Poofs *and* homosexuals! Heaven forbid."

It starts raining harder. This is bad. It wasn't raining yesterday when the TARDIS crash-landed, so that's a continuity nightmare. Somewhere nearby, a car stereo is blaring. That's also bad. And then the back of the TARDIS falls off. That's very bad.

"It couldn't be going more *not* to plan," says James.

On the next take, he tries whispering 'action', in the hope that none of the locals will catch on and try to sabotage the shot. The rain and wind render the shot unusable anyway.

I ask James how on Earth he manages to stay so calm. "I'm not sure I do," he sighs, "I stay outwardly calm, but I'm amazed that people think I'm that calm inside, because quite often I'm absolutely bubbling – not with anger, just with the pressure of it all. It's the way I work. Some people believe that you have to shout. There's one director, a very experienced director who's still working in television, who told me, 'The first day of every shoot, pick a fight, shout at somebody who messes up, because then everybody will know that you mean business.' Well, I just can't do that. I *wouldn't* do that. I only get angry if people are really lazy, or dangerous, or in some way taking the mick. I enjoy being at the rock face, chiselling it out – it is a buzz – or I'd be stupid to carry on, because the hours are mad. I *think* I've still got a family! You just have to accept that you're on the Brandon Estate, people live there, it's raining – you can't change any of those things. Somehow you have to make it work."

Back in South London, Billie is spending most of the dinner break reading **DWM**. "My tits! My waist!"

she shrieks, catching sight of herself in the comic strip. "I look amazing in this. That's brilliant."

She's right, it is. Meanwhile, on set...

"We're just 'snowing up' the Brandon Estate," says Phil, "for the very last scene in the special. It's a pivotal scene, cos it's where Rose decides to continue travelling with this man who's now different. She's kind of realised that she still likes him, and there's still a bit of the old man in there, and that she's going to have just as good a time with him. It's the scene in which they make friends again, really, so it's very important... exacerbated by the fact that there are ten extras and three snow machines!"

"We won't need a snow machine," asserts Phil, at the tone meeting.

"Er – how are we going to do it, then?" asks James.

"All the smokers in the unit," he grins, "on top of the Brandon Estate, sprinkling cigarette ash!"

Phil's suggestion gets a round of applause. From the smokers.

The snow machines are at full throttle. The white stuff is everywhere. I'm absolutely covered in it.

"You're looking nicely dusted," Billie tells me.

Erm, thanks. Even the gaffers are running around shouting "IT'S CHRISTMAS!!!" like Welsh Noddy Holders. By the time David arrives on set, for the first time in his proper costume ("*I* could wear that outfit," Billie whispers), even old Scrooge would feel a smidgen of Christmas cheer were he here.

"I'm no longer wet and miserable!" exclaims a delighted camera operator, before adding: "I'm now slightly damp and miserable."

"That's beautiful," says Billie, gazing up at the night sky as artificial snow falls all around her. "What are they, meteors?"

"It's the spaceship," replies David, "breaking up in the atmosphere. This isn't snow, it's ash."

The run-through over, James reminds them to keep up that energy on the actual take. "You've got to think of what's up there," he says. "That's what drives you forward, away from Jackie and Mickey. I want that moment to be just between you two."

James is using two cameras: one for the wide shot, another for close ups. A camera crane allows the former to move smoothly past the actors and sweep into the air.

"Where we going first?" asks Billie.

"Ummm... that way," points David. "No, hold on. *That* way."

"Now, *that* is an end frame," beams James, looking at the monitors. "Ladies and gentlemen, that's a wrap."

"Merry Christmas, one and all!" cheers David. "Merry Christmas, Tiny Tim!"

▲ A reunion – of sorts – for Jackie, Mickey and the Doctor.

▼ Let it snow, let it snow, let it snow...

DAVID TENNANT

Cliff Richard makes him want to murder someone. Cliff, probably.

Hello, David. Is Christmas basically just over-commercialised pap?

"Well, of course it is. But that's part of the joy, really."

How do you usually celebrate Christmas?

"I usually go home to family. Most of my 34 Christmases have been with the family in Scotland. We have a white Christmas there now and again – not big crunchy snow, but you get the odd smatter."

Do you prefer giving Christmas presents or receiving them?

"I get quite stressed about buying presents. I do find it worrying. I pace around, usually the West End, breaking into a sweat."

How does Father Christmas deliver presents to kids who live in houses without chimneys?

"It's a similar thing to the TARDIS. He never did go down the chimneys: it's always been a matter-transportation device. I think he's kind of beamed in and out. He doesn't even park the sleigh. And there's a time-delay thing, which is how he can do it all in one night. He's dimensionally transcendental."

He's bigger on the inside?!!

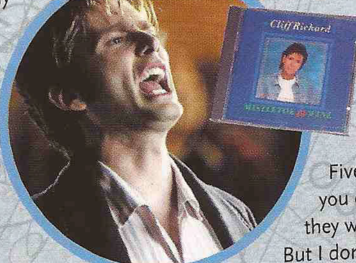
"That's probably true! It's a good get-out for being overweight."

Is turkey overrated?

"No, it's a fine country. [*Laughs*] Actually, I love turkey. I could eat turkey all year. I think it's very *under*rated. I had turkey for lunch this very day, in fact. I enjoyed it thoroughly."

Which gift from 'The 12 Days of Christmas' would you most like to receive this year?

"If the pipers piping were Billie Pipers, then obviously I'd go for that. But that would be quite creepy. It's got to be ladies dancing, hasn't it? I mean, there's not really much contest. Five golden rings you could flog, if they were really nice. But I don't think you'd get much for them."



If there are five of them, they're unlikely to be top-notch quality.

"Well thought through. I mean, all the others would just be irritating, frankly. And dirty. Colley birds? French hens? Yes, you could eat them, but then you'd have to murder them yourself. I don't want to do that at Christmas. That's far too much effort. I want a shrink-wrapped turkey from Sainsbury's. No, ladies dancing – much better. They can come and dance in my Christmas parlour."

What's the worst Christmas record of all time?

"Ooh jings. Now, there've got to be some terrible ones, haven't there? Well, anything by Cliff Richard. *Mistletoe and Wine*? It's got to be *Mistletoe and Wine*. That is a heinous piece of work, isn't it? My mum likes it. She likes everything by Cliff Richard. But she is *wrong*! It's saccharine, and repulsive, and when all those kids start singing at the end, you just want to murder. It's horrible."

>>> CLEARWELL CAVES
>>> GLOUCESTERSHIRE
>>> WEDNESDAY, 10 AUGUST 200

SCARY MONSTERS

▲ *Rose gets the rough end of the Sycorax Leader's tongue. Assuming it has a smooth edge at all...*

RUSSELL T DAVIES chose the name 'Sycorax' because – and pay attention here fact fans – that's the name of Caliban's mother in *The Tempest*, and she was a witch. "There's something a bit witchy about the Sycorax," he explains. "They talk of curses, and the Doctor compares them to voodoo. And I loved it years ago when, in classic *Doctor Who*, they used the word 'Mandragora' as an enemy, because that, as a plant, crops up in *Anthony and Cleopatra*, which I did for A Level, and it always cheered up a dull lesson to see the name of a *Doctor Who* enemy in the set text. I wanted to do the same with Sycorax. One day, maybe soon, there'll be some kids watching *The Tempest* and thinking of *The Christmas Invasion*! It then turned out that Sycorax is one of the moons of, erm, something... Saturn, one of those. But I didn't know that til afterwards...

"Oh," he chuckles, "I just went and looked it up – and it's Uranus! People are going to think it's a gay joke. God help us all."

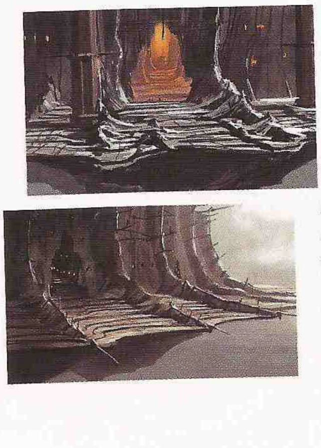
Edward Thomas: "The palette for the Sycorax was explained in detail in the script – regal, rich, and strong – and I knew that they'd require a very special ship, driven by witchcraft and voodoo, more magical than technical. But before you can decide on a spaceship interior, the exterior must be created..."

"I always love reading a new script for the first time," enthuses Matt Savage, concept artist extraordinaire. "You watch the episode in your mind's eye, and the process of realising it begins. The first reaction is always, 'This is going to look awesome!' The second reaction is, 'How the hell are we going to do it?' One thing that Ed always tries to stress to me and the other artists is that Mother Nature is a better designer then any of us, so always look to her for guidance. Ed had found a shell on holiday, and that was what he gave to me as the theme to follow when designing the ship."

Ed: "It's amazing where you find inspiration. My partner, Nathalie, is from Mauritius, and her mother has an incredible shell collection built up over years of beachcombing. On a closer inspection of the shells, I came across one that screamed out 'Sycorax ship'. I took the shell to the first tone meeting and introduced it to Russell and the troops. They realised that I was being serious when I explained the theory behind it."

> **"I KNEW THAT THE SYCORAX WOULD REQUIRE A VERY SPECIAL SPACESHIP, DRIVEN BY MAGIC, WITCHCRAFT AND VOODOO!"** EDWARD THOMAS

▼ *Visualisations of the exterior of the Sycorax ship by The Mill.*



Matt: "The theory is that the Sycorax have found and harnessed a massive chunk of asteroid, installed a volcano to power it, and are riding the lump of rock around the galaxy. Russell was happy with the general shape of the design so long as it wasn't too close to a shell, and the texture of the exterior of the ship matched the location for the interior, marrying the two elements."

"This spaceship must feel different," stipulates Russell, "to the Slitheen ship and Captain Jack's ship and so on. It

THE MIGHTY SYCORAX

ON THE HEAD...

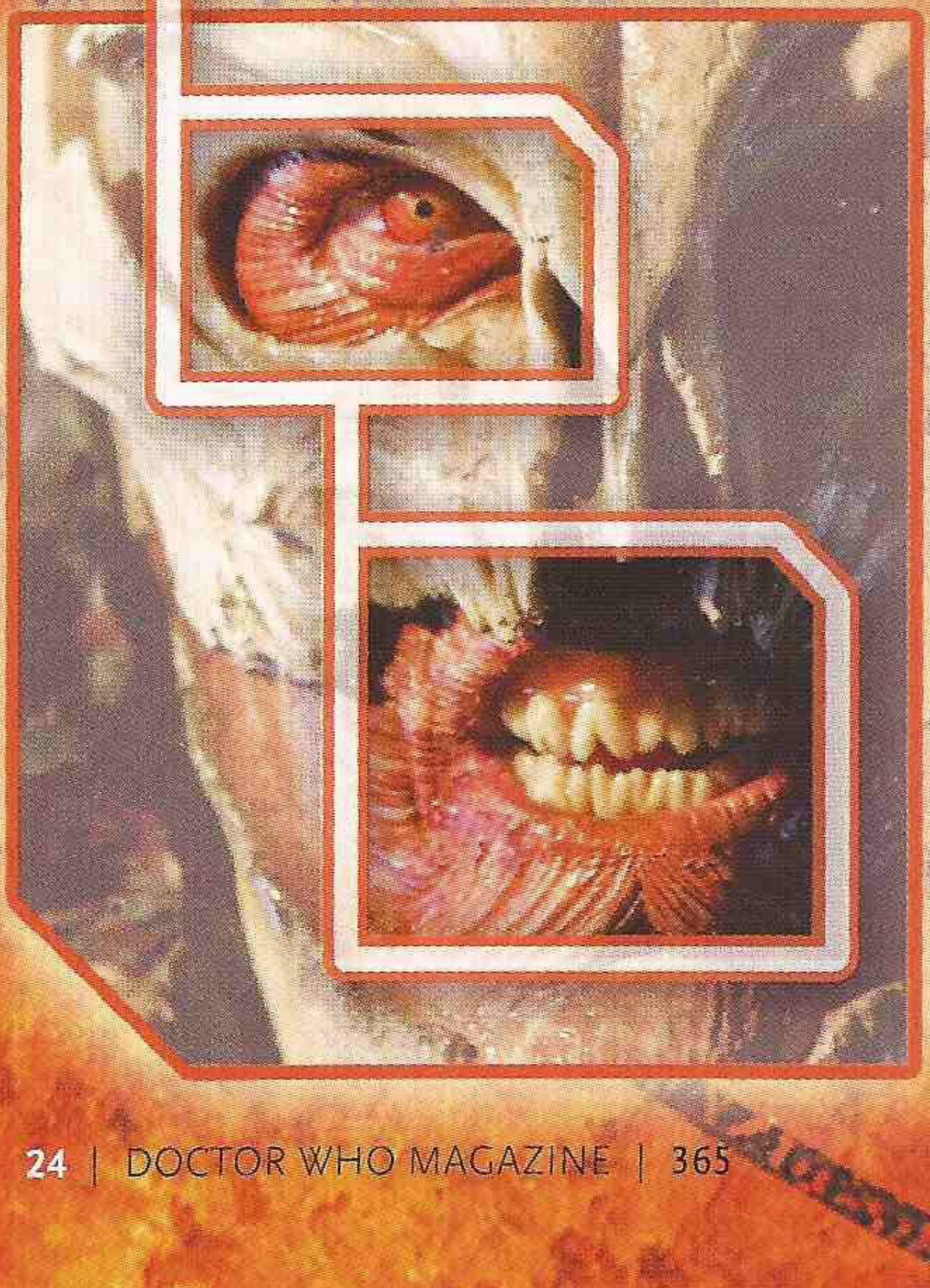
"The script mentioned that the heads are like horses' skulls, so that's what we used as reference. I knew that they had to be bold and instantly evil, so I sat with one of my principal sculptors, Martin Rezard, and between us we did a few doodles, and then he went off and did a maquette. When Russell saw it, he just went, 'That's it! It's like you reached into my head and plucked out the design!'" **NEILL GORTON**

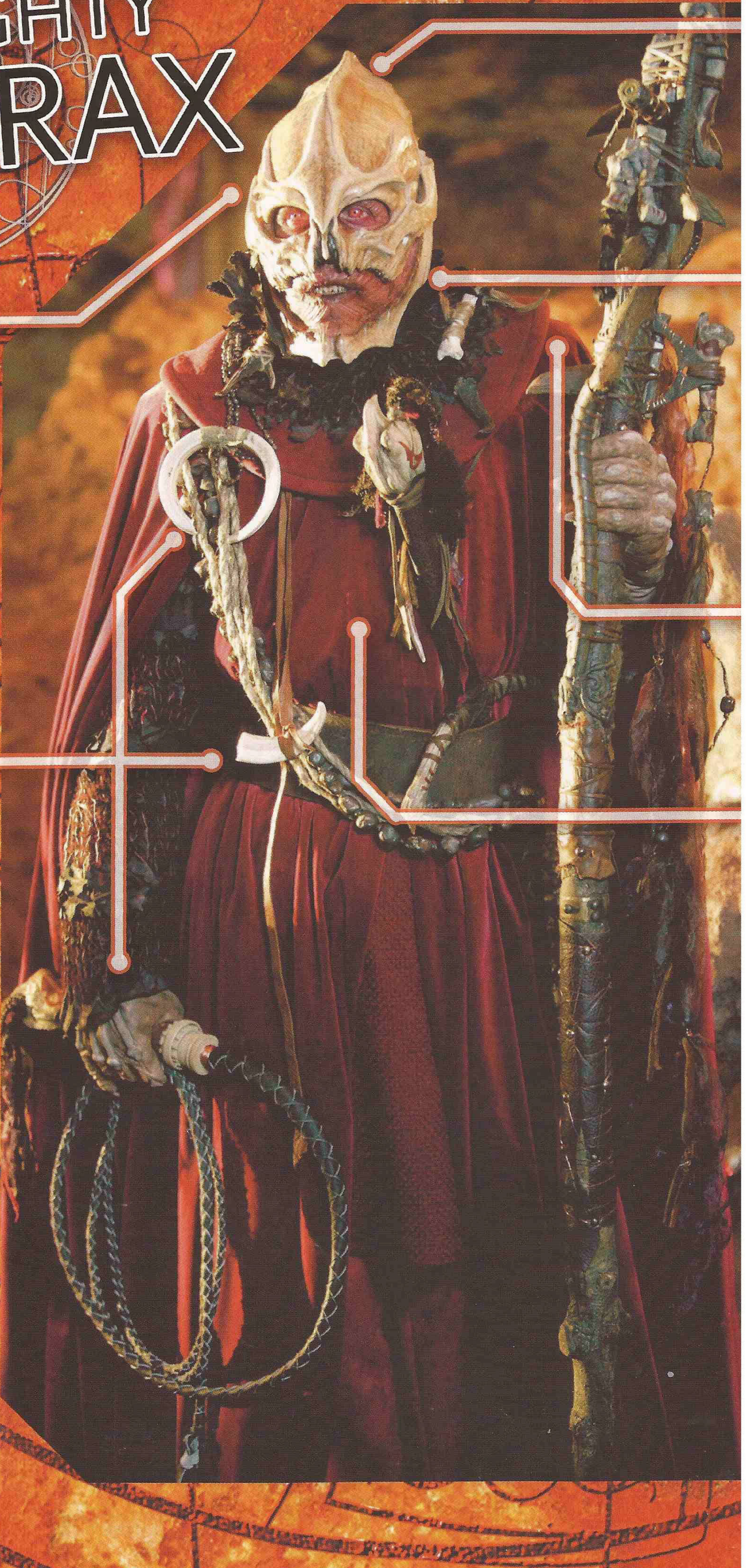
ON THE TRIBAL JEWELLERY...

"Some of it I bought from high-street shops, and some of it was hired. The art department found the bones, which were bleached, and the leather straps and belts came from Angels, the costumiers. Ironically, a few years ago, I did a job where I had to dress a lot of Papa New Guinean tribes. I still had some of the jewellery – things like skulls – in my loft, so I was also able to use that." **LOUISE PAGE**

ON THE EYES AND TEETH...

"We don't always use lenses and dentures, but I wanted that 'total' look, cos he's an evil character and you have to be scared of him. If he has a big evil-looking head but the eyes are softer and clearly human, it detracts from his monstrousness. The same applies to the teeth. With something like the Moxx of Balhoon, we had the dentures and prosthetics but kept the actor's eyes, because the Moxx was a more likeable character, despite his unusual looks." **NEILL GORTON**





ON THE HELMET...

"Edward Thomas had mentioned that he was going for a rough hammered iron feel to the Sycorax spaceship, so at first we started designing medieval, metal-looking helmets. When we showed Russell the designs, he just said, 'No, no, no, it's got to look like a creature. You have to think that's what the creature looks like up until it takes off the helmet.' With this in mind, and after a late night trawling the internet for ideas and e-mailing Russell, we got a direction figured out..." **NEILL GORTON**

ON THE COLLAR...

"We needed some sort of neckpiece that would hide any join between the head and the neck. At one point, I was thinking I'd have to design a collar that was much more solid, and we played around with that, and with leather, but then I found this fantastic, black, rubberised, pleated fabric in a shop in Soho. It was beautiful, it was very pliable. I cut that up into strips, sprayed them red, and used them to make the collars. It gave it more texture, and really that was what I wanted with the Sycorax – as much texture as possible, but also keep the regal thing. The collar became more of a ruff. I also used it on the sleeves of the Sycorax leader." **LOUISE PAGE**

ON THE SHOULDER PADS...

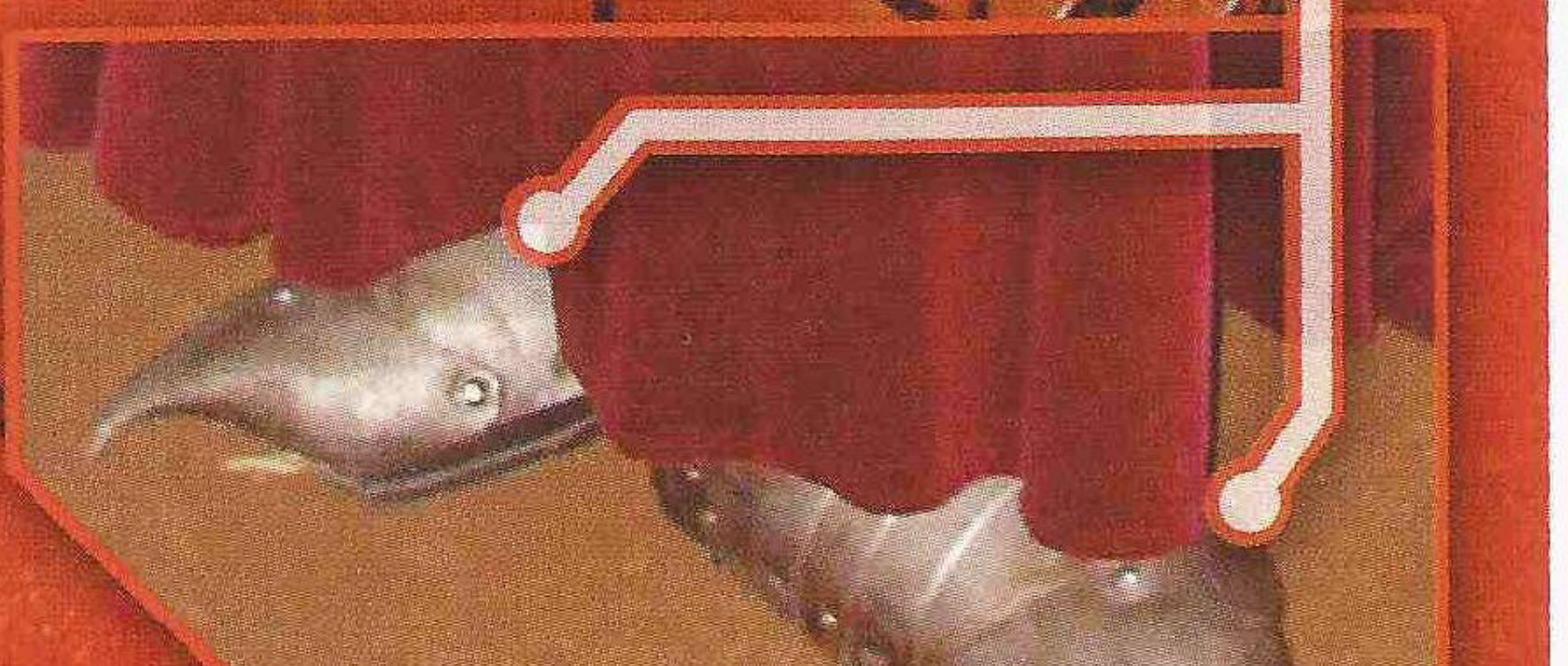
"The main thing that it said in my brief was that the Sycorax should have very big shoulders. I tried American football shoulder pads underneath, but they were just terrible – too huge – so I ended up using rugby shoulder pads, which worked because they were in proportion." **LOUISE PAGE**

ON THE ROBES...

"The Sycorax were described in the script as 'scavengers', and James had this book about Masai warriors that he wanted me to draw from, because he loved the colours – oranges and reds – and that sort of tribal aspect. I did some drawings, and we bought a load of fabrics, which were rougher and ragged. But Russell sent me a message back going, 'Yes, I know that I said they were scavengers, but they're sophisticated scavengers, and actually I think they should be majestic and regal.' And I said, 'To me, that sounds like red velvet.' He said, 'I think you're right.'" **LOUISE PAGE**

ON THE BOOTS...

"I cheated with the boots, because they're actually toe covers, rubber toe covers, over Wellingtons. I hired them from a costumer, and I think they're meant to be armour. It was important that Sean Gilder was still able to move and fight in those shoes." **LOUISE PAGE**



should be like nothing we've ever seen before."

Ed suggests filming the interior in a quarry or a cave.

"I hadn't thought of that," Phil admits, "but yes, that feels different. We're not plumbing Wookey Hole with gas pipes, though!"

"That's the first for this series' quote book," chuckles James, scribbling it down on a notepad.

"Audiences are so cynical, so clever," says Russell, "do you think they'll be able to tell it's outside, or in a cave? Sorry, Ed, I feel like I'm being dull. I don't want to trample on your ideas."

"My worry," says Ed, "is that it'll look too man-made."

"If it rains," considers Phil, "couldn't we just say there's a hole in the spaceship roof?!"

"The caves became a natural interior," explain Ed, "with their terracotta shades and dark crevices. The scale is *huge*, which we can't always replicate on our budget, but having a resource like The Mill to elaborate on our vision brings it all together."

Dave Houghton: "Ed's initial inspiration was the shell from Mauritius, so my first suggestion was to send me on an all-expenses-paid recce to said island, in order to do a bit of research! Eventually we moved to a more rocky feel, but the basic shape of the spaceship still retains the shape of the shell. Our 'mission' was to add a sense of scale to this episode, so we created a great deal of shots around the Sycorax spaceship. There's the full ship that we see in some very wide shots of London, which is an entirely 3-D creation. Then there are the closer shots of the ship's exterior, on which the Doctor and Sycorax Leader have the sword fight – a mix of a 3-D model and matte painting, on to which we added the live-action footage. And then there are the spaceship interiors, filmed in the cave, to which we added a matte painting to vastly increase the scale, and Sycorax soldiers – filmed against green screen – to populate this huge area."

"BUCKLE DOWN, FOLKS," CALLS OUT Jon Older, his voice resonating around the caves, "cos it's very difficult to work in here. Let's go for a take..."

"The door!" screams Billie. "Close the door!"

Noel spins round. As the Sycorax grabs him, he manages to pull the TARDIS door shut just in time. Slam! Door closes. Well, not quite.

"Er – he didn't close the door," says Jon. "It's swung back open."

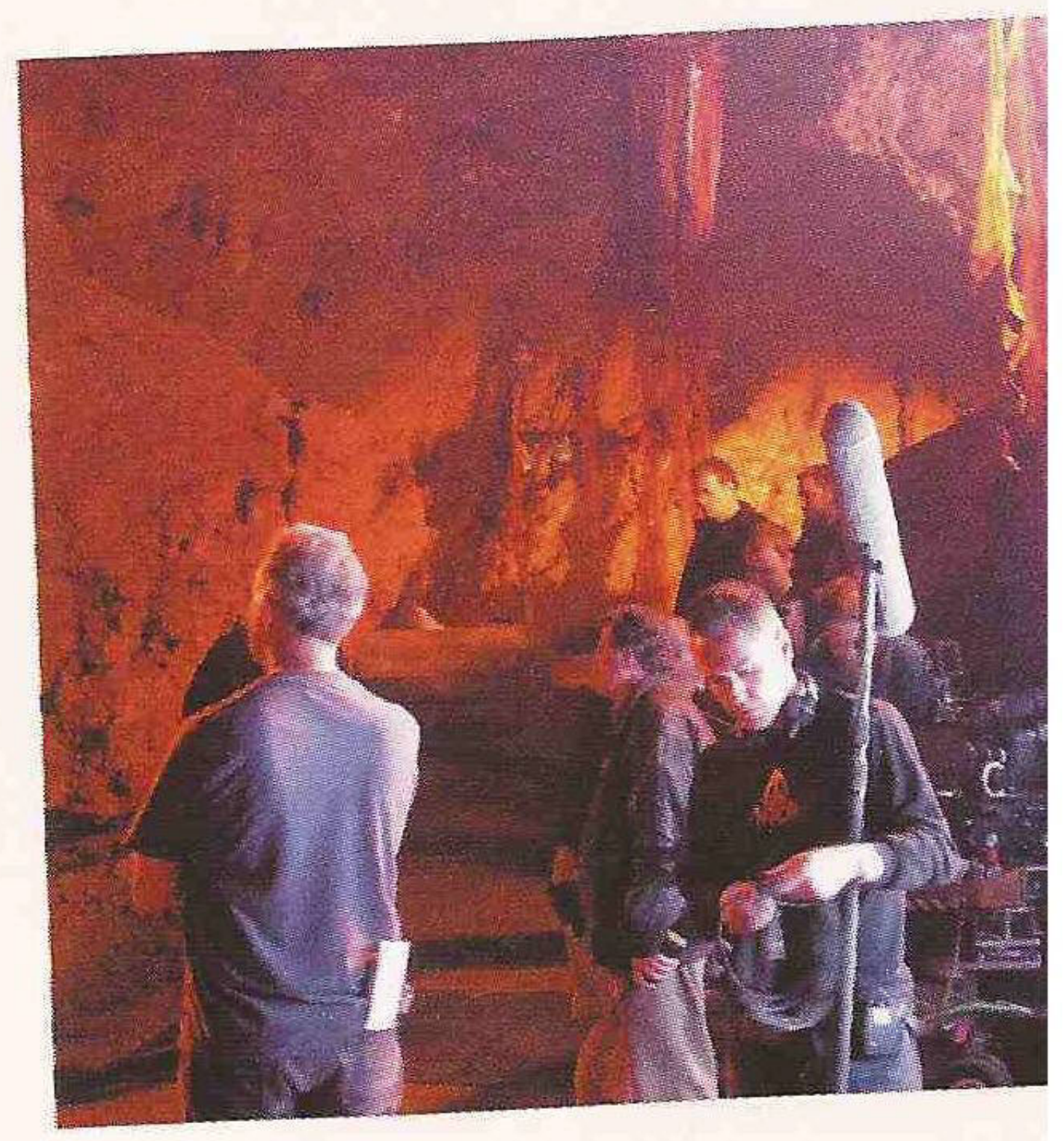
"Oh fiddlesticks," cries Noel, frustrated. "That TARDIS door is such a naughty old thing."

Actually, that's not exactly what Noel said. I'm paraphrasing. But this is a family magazine, so let's just leave it.

"Okay, Noel, you blew the plot," laughs James. "If the door doesn't close, we're screwed."

As I scribble all this down on my notepad, Jon Older taps me on the shoulder. "It's spelt J-O-N," he teases. "When are you going to interview the first AD? Come on, I want the cover!"

I'll see what I can do. I tell you what, Jon, if you shout out a ridiculous enough piece of direction before the end of the day, we'll print it in **DWM** as a pull-out quote. How's that for a challenge?



"I accept your challenge," he grins, and wanders off.

"This time, shall I scramble back to the TARDIS?" Noel asks.

"Just be careful you don't go too low," warns James. "And can we move that wheelbarrow out of shot, please? What's it doing there?"

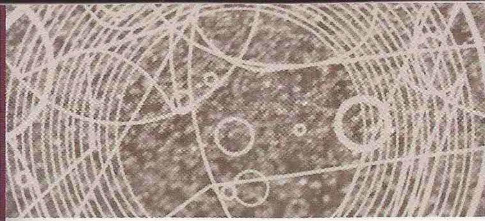
Jon: "It's a Sycorax wheelbarrow, James."

James: "What, it's a universal standard?!"

James once described his relationship with Jon as "like a married couple". Would he care to elaborate on that?

"Yeah," laughs James. "I'd like to add: only in the working environment! He and I immediately have an understanding, and we're both just about long-in-the-tooth enough to have some sort of sympathy for each other's way of working, so we both know immediately what the other one needs. We barely need to communicate to see what the next problem will be. Equally, we know each other well enough to nag, tease and insult one another."

"Helmets down," shouts Jon, winking at me, "if you'll pardon the expression."



CONVERSATIONAL SYCORAX (FOR BEGINNERS)

"I did work out Sycorax," says Russell T Davies. "The same word always means the same thing, and the verbs decline and words mutate, like in Welsh. But as soon as the script was finished, I went and chucked it all away – it was only scribbled on a sheet of A4 next to my keyboard. Damn! I'm afraid that means that if you really want to study it, you'll have to work it out yourself. You will be able to decipher it. Eventually. If you can be bothered. Sorry. God, I really should think ahead and keep these things." It's lucky – or maybe just very, very sad – that **DWM** can be bothered to work these things out. Here, for your linguistic pleasure, are some basic but useful Sycorax phrases...

PADSKAA.	Welcome.
SOO CAL FORAXI.	Come aboard.
SOO JALVAAAN!	You will surrender!
BASS CAHOONIC. TEL PANDAT SU CREFFIC TAGSALLA.	The yellow girl. She has the clever blue box.
BEC CODRAKONE, SOO FEL NAS CHAFEEN.	Next to us, you are just a wailing child.
CODRAFEE SYCORA. CODRAFEE GASSAC TEL DASHFELLIK.	We are the Sycorax. We stride the darkness.
FECANE SO FADROS-PALLUJIKAA PEL DAS PEL HOMINICK?	Will the leader of this world step forward?
SOO GAN, GAN PRACTEEL. SOO GAL CHACK CHIFF.	You're very, very funny. And now you're going to die.
SYCORA JAK! SYCORA TELPO! SYCORA FAA!	Sycorax strong! Sycorax mighty! Sycorax rock!

The Sycorax extras oblige. The cast and crew get halfway through the next scene – the Sycorax throwing Rose and Mickey over to Harriet and Alex – before the crew realise that Billie isn't even on set!

"A deliberate mistake?" asks Penelope Wilton, laughing. "Where's Billie gone?"

To the loo, apparently.

"Don't forget, aliens, keep your chins *down*," shouts Jon. "Don't be afraid of manhandling the prisoners. You've really got to give us this herding the prisoners into the middle – sell it to us, alien gentlemen, or it won't work."

"It's a fabulous location," Phil tells me, "but it's a bit of a logistical nightmare. I mean, it's a five-minute hike down into the middle of these caves, and we're having to take the whole shebang – camera cranes, the whole film unit, ten Sycorax in full regalia and costume, lots of green screen. It has quite a lot of demands on it, cos it has to have not only a large enough area for us to stage the broadsword fight, but also a certain atmosphere. In the script, Russell describes the Sycorax ship as a dark nightmare, quite tribal and unusual – a huge hulk of rock. It's quite a long way from Cardiff, and we're here for four days, so it's quite a big deal for us."

"We needed a location with weather cover," recalls James. "We did look at some big open spaces, but we couldn't risk the chance of it pouring with rain, as indeed it did in the end. Although that location looked like a big space, somehow it managed to crowd in on you, and it became quite claustrophobic, as well as cold and damp. It was a really strange, amorphous space – it was quite hard to get shape to – so I must say I didn't enjoy filming down there. In the end, the combination of the performances and what The Mill has done make it look pretty spectacular, but it wasn't something that came out quite as we'd dreamed it."

APPARENTLY, IRON ORES HAVE BEEN mined at Clearwell Caves for thousands of years. "They started at the age of six," a gaffer tells Billie, referring to the miners, "and they worked six days a week."

"Seriously? Oh my God," she exclaims. "Can you imagine? Six years old, six days a week... hah, that sounds like a song!"

"It's tough," Penelope tells me, during a recording break, "because we're down here for a long time, and I'm not dressed to... well, you know, I'm in an Armani suit and three-inch heels, staggering up and down this rather difficult terrain!"

But I haven't seen her fall over once yet. I'm impressed.

"Yes, well, I'm never going to do it again," she laughs. "These heels have been agony. I'm wearing trainers for the close-ups, when my feet aren't in shot. It's a demanding schedule, and it is tiring, but I'm not in it for the whole year – I'm only doing this episode – so I can certainly survive that."

In fairness, Penelope's aching calf muscles pale into triviality compared to the Sycorax Leader's head-to-toe attire. Not only does Sean, who plays the Leader, have the trickiest lines to learn ("Codrafee non passic pel hadra toc tane brendissa," anyone?), but the poor man is virtually unrecognisable under all that latex. He's sat on a rock right now, sipping water through a straw.

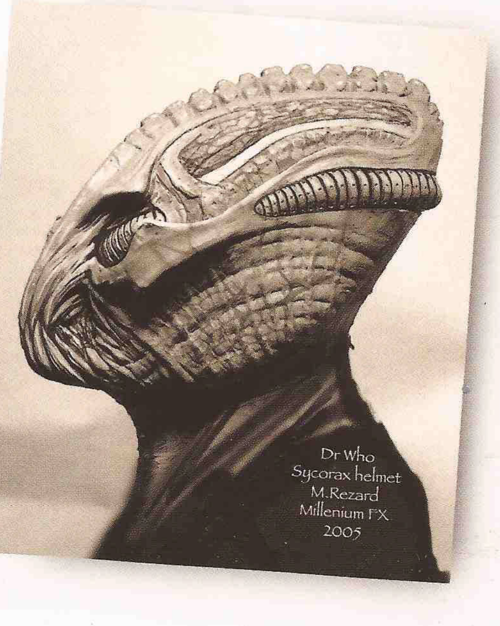
"Sean's prosthetic is manufactured in foam latex," explains Neill Gorton, "and consists of four pieces on the head, and a pair of monster hands."

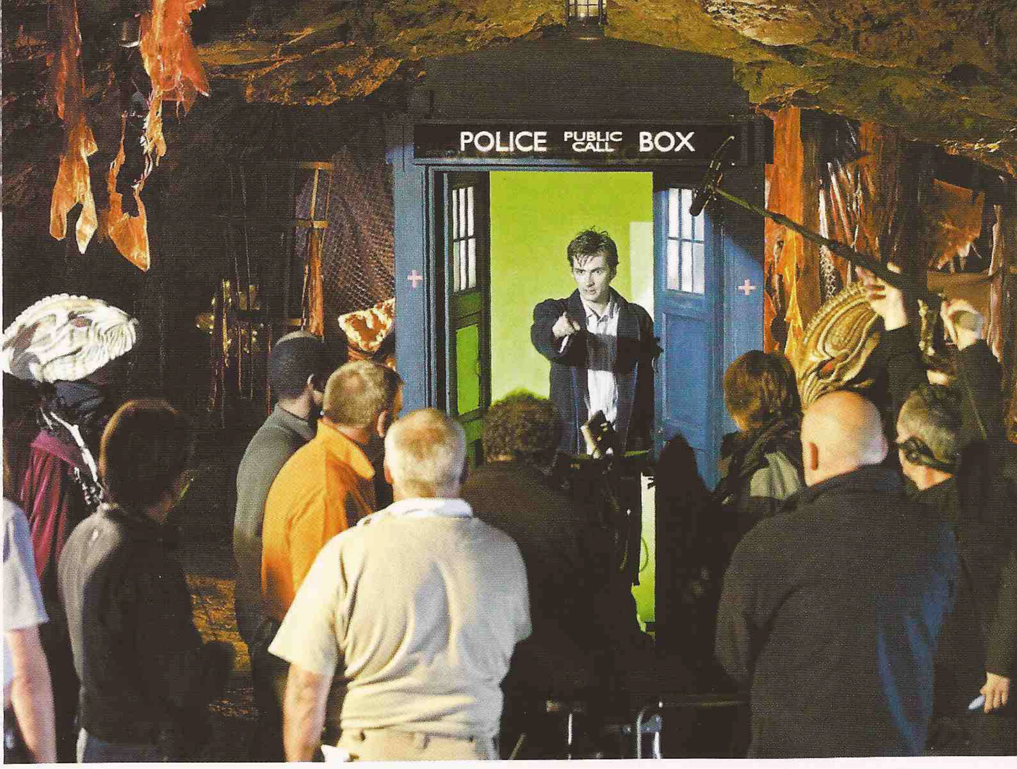
Neill and his prosthetics and special make-up team worked extensively on Series One – notably the Autons, the Moxx of Balhoon, the Slitheen, and the creature inside the Dalek – and, for *The Christmas Invasion*, they've designed and made the Sycorax helmets and, of course, Sean's prosthetic.

"Like every prosthetic, it started with us having to take a full head cast of the actor," says Neill, "as well as a teeth cast and contact lens fittings, and then we modelled the prosthetic in clay directly over the cast. Doing the cast effectively gave us Sean's head without him having to be here everyday, and it allowed us to make the prosthetic custom fit him. Comfort is always an issue. If the prosthetic was extremely uncomfortable, Sean wouldn't be able

▲▼ *Sycorax mask designs from Millennium Effects.*

Dr Who
Sycorax helmet
M.Rezard
Millenium FX
2005





▲ David makes his big entrance as the Doctor recovers in time to save the day.

to put in the great performance that he is. Saying that, it isn't easy for him. The large lenses take time for your eyes to get used to, and they restrict your vision a little – something that we were acutely aware of given that Sean has to sword fight while wearing them. Rob Mayor is handling all the prosthetic applications; he's kept it to under two hours, which is quick for a big prosthetic like this. Rob is a great on-set supervisor. He's always aware of striking the balance between keeping the prosthetic looking good and keeping the actor happy and comfortable."

SEAN IS NOW READY FOR HIS BIG confrontation with the Doctor. "Under all this latex," he reminds David, "I'm an extremely sexy, gorgeous, attractive, blue-eyed blonde."

Yeah, right, that's what all the Sycorax say.

"It seems like ages since I've said any lines," David laughs. "It's been like a week! And some people say actors have an easy life..."

"Stand by to shoot," shouts Jon. "As quick as we can, please. The clock's ticking, and the Sycorax need their beauty sleep. Folks, we'd like to try and get this in tonight."

> **"THERE'S A SCHEDULE AND YOU HAVE A JOB TO DO, BUT I DO HAVE MOMENTS OF GOING 'THIS IS JUST UNREAL!' I LOVE IT."** DAVID TENNANT

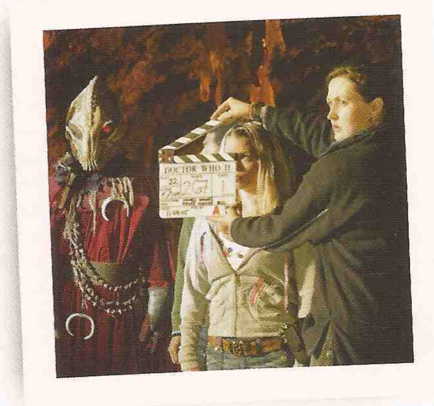
The Doctor grabs the Leader's gnarled wooden staff and snaps it in two. "You just can't get the staff."

How is David enjoying himself, now that he's had a couple of weeks to settle into the role of the Doctor?

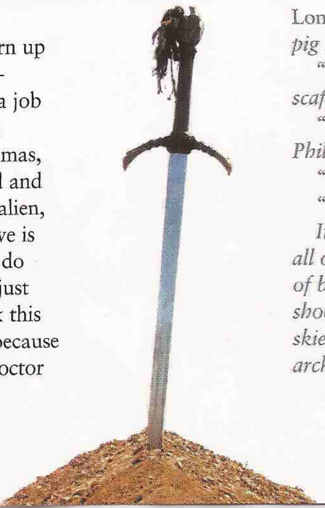
"It's been great fun so far," he tells me after the take. "Very exciting."

Has he slipped into it effortlessly? Or is he still getting used to being Doctor Who?

"It's in between the two at the moment," David admits. "You turn up every day and you get on with it – there's a schedule and you've got a job to do – but, every now and again, standing in these caves in my pyjamas, with a broadsword, I look around and there's Sean dressed up as a huge alien, and down the other end of the cave is the TARDIS blinking away, and I do have a moment of going, 'This is just unreal! This is impossible!' I think this episode is particularly good fun, because there's the sword fight, and the Doctor waking up, and there's some really great, juicy stuff, so it's a lovely one to start with."



▼ It's another take for Billie, deep down in Clearwell Caves.



It's just like an Andrew Pixley *Archive* come to life, isn't it?

"It is!" says David, roaring with laughter. "I mean, it really is! It's got all the same kind of ridiculousness, and compromises, and highs, and lows, and madness that I suppose this show has always had. It's very quick, very fast – there's an awful lot to do. We've got a schedule like all TV dramas have a schedule, but also we've got special effects, and CGI, and prosthetics, and all that stuff just takes so much time. The attention to detail is amazing."

When the Sycorax ship flies over London, Russell wants there to be scaffolding on Big Ben – to maintain continuity with Aliens of London. *It was partially destroyed by a pig in a spaceship, remember...*

"You're not really going to put scaffolding up?!" exclaims Edward.

"Not on the actual clock, no," laughs Phil, "obviously.

"How much would that cost? £800?"

"Add another nought."

It's decided that the shots of people all over the world standing on the roofs of buildings will be achieved by shooting crowds of extras against clear skies, and compositing them into archive footage.

"Are people going to be standing on top of the Gherkin?" chuckles Russell. "Sliding off?!" More seriously, he adds, "I don't want to see any kids on the edge of buildings."

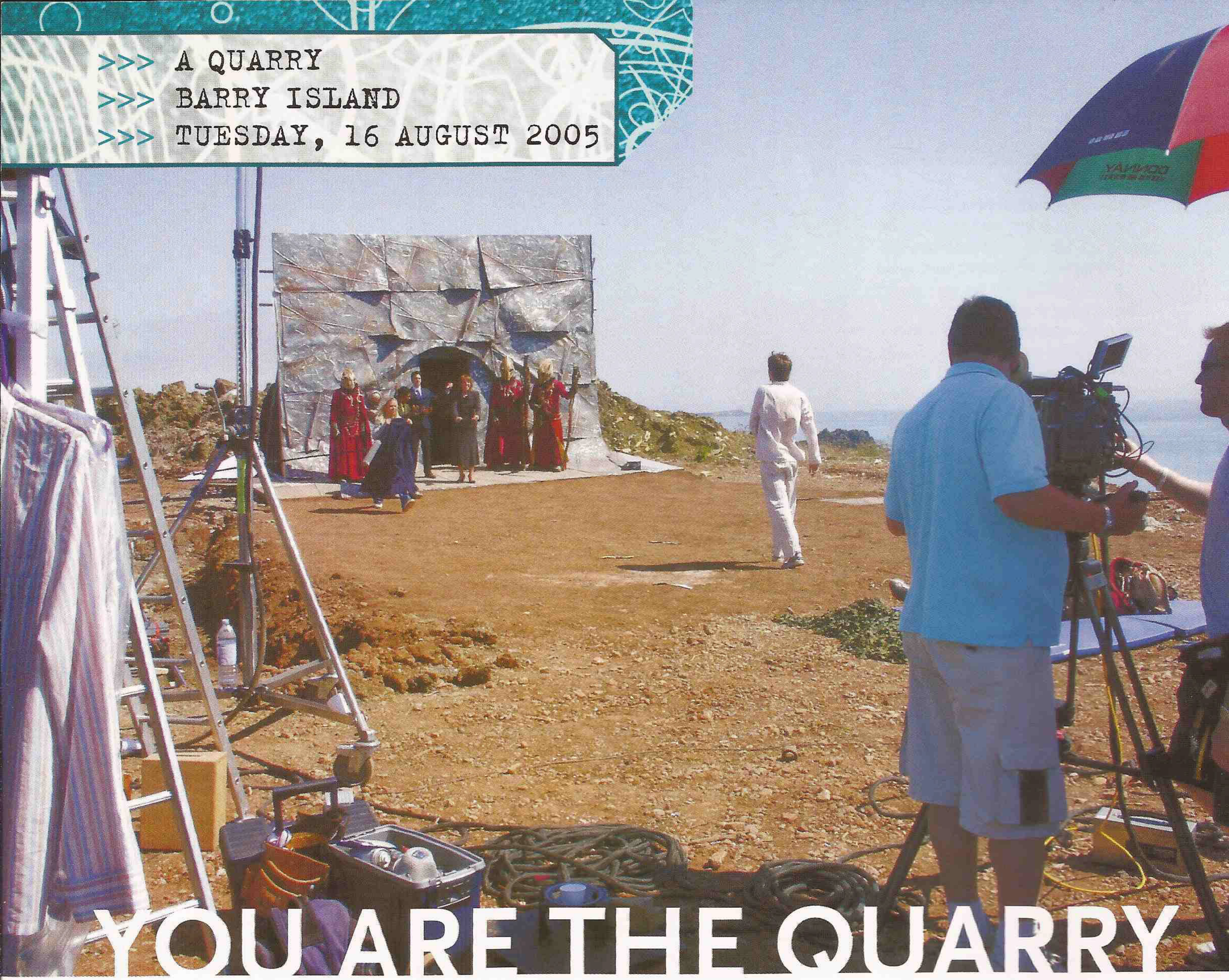
Sonic waves are harder to achieve. There isn't much stock footage in the archives of windows everywhere smashing...

"That's my second favourite sequence in the episode," enthuses Phil. "The smashing of the windows. It's our money shot."

"The glass shattering was obviously going to involve several effects disciplines – physical effects, miniatures, and digital effects," explains miniatures specialist Mike Tucker. "First thoughts were that my team would handle the Gherkin as a miniature, but as I researched just how many individual panes of glass would be needed, it started to become a non-starter – for both logistical and budgetary reasons. One of the tower blocks on Rose's estate was a slightly more realistic proposition, and was a logical bridge between the close up shots of windows shattering in close proximity to the actors, handled by Any Effects, and the very wide shot of London with the Gherkin, now being handled by The Mill. We elected to build the top eight floors of the tower block, constructing the model at 1:6 scale, which allowed us to get a lot of detail and gave us a reasonable size of glass to work with.

"The main difficulty," says Mike, "was getting glass of suitable scale and thickness that would break in a realistic manner. We managed to get glass cut for us at less than one millimetre thick, which looked fantastic, but we couldn't get it to shatter in the correct way. In the end, we used two-millimetre glass, shattered by electrically fired plastic detonators. Every pane did something different. It makes quite an impression."

>>> A QUARRY
>>> BARRY ISLAND
>>> TUESDAY, 16 AUGUST 2005



YOU ARE THE QUARRY

A FALLEN THERMOS OF *tea. The liquid spills through the grating, down on to the TARDIS' under-floor lights. Fizz, hiss. It begins to steam... but, ahem, how are the crew going to protect the lights?*

"We need a weather-proof box," says Ernie Vincze.

"Weather-proof bollocks?!" exclaims Phil, alarmed.

"Sorry," says Ernie, "I've got a speech impediment."

Moving swiftly on...

"'A small dish of blood, from which wires sprout,'" says James, reading aloud from the script. "'The Doctor dips his finger in, licks it, stands up...' And the letters start here! Oh God, we can't get away with that, can we?"

The *Doctor Who* cast and crew are standing on top of a cliff, laughing and joking, and throwing stones into the sea. It's not as if they've got work to do! The sun is shining, the seagulls are singing, and there's the slightest of winds.

"I bet I can hit that boat," says Noel, pointing to a ship on the horizon.

"Now," says David, "this is a reflection on your manhood, Noel..."

The stone falls short of the boat, but it's still the best throw of the day. In way of a celebration, Noel runs about with his arms outstretched.

"All right, love?" hollers Billie, as a sweaty Sycorax extra walks by with his shirt off.

"All right," he replies. "Isn't it the most beautiful day?"

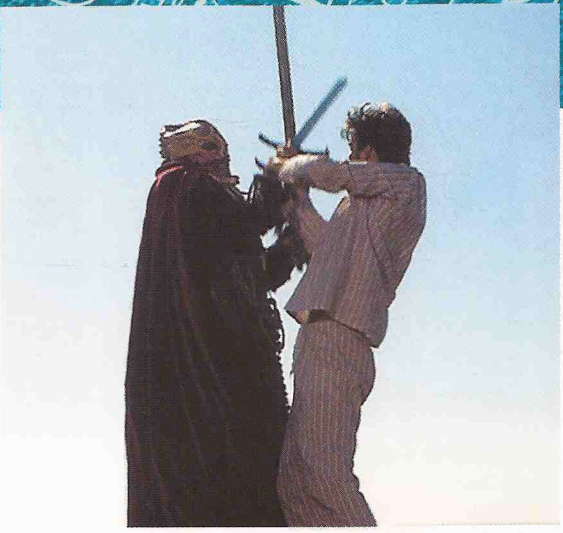
Not very Christmassy, though, is it? Ah well. After his infamous five-million-hour night-shoot on Barry last series (*The Doctor Dances*), I thought James Hawes swore never to return to the island. Did he take much persuading?

"He understands the parameters," says Edward, "and has an incredible ability of selling a trick. Then again, he didn't have much of a choice, as there aren't very many vantage points around Cardiff that allow you to shoot out to an open sky. For the amount of shots required against various skies, we had to choose a headland looking directly out to sea, which gave us infinity; just add a wind machine and a couple of establishing shots, and hope that you sell the idea."

"I was actually seen – and I'm not making this up – on Barry Island," recalls James, "on the last day of our shoot last series, singing out loud, '*We're nearly leaving Barry...!*' It was the coldest, most complicated shoot ever. So why did I return? Well, we needed a clear view of the sky for the fight on the wing of the spaceship, and the shots of people on roofs, and that's not an easy thing to find these days. Also, we needed a surface on which we could put the fighters. To be honest, it wasn't completely successful: the surface wasn't quite what we'd hoped for, it was hard for them to fight on, and it was a baking hot day. Sean Gilder's head had all but bubbled and melted inside his prosthetics, and we kept having to stop to let him sit down and have breaks because of the lenses he was wearing. You're quite right, I

▲ The secret revealed! Yes, they weren't miles up in the air at all, they just built a bit of the ship in a quarry. Swizz!

▼ Don't mess with this man...



▲ *The big fight as seen on the nation's TVs!*

▼ *Adam Garcia as Alex Klein.*

▼ *Adam and Penelope Wilton take a stroll on the ship's wing.*

shouldn't have gone back to Barry!"

"How far would you like to go with this take?" asks Jon, rubbing sunscreen on to the back of his neck.

"All the way," answers James. "Remember, I need to use you this afternoon as well," he says, turning to Sean, "so I don't want you to get completely exhausted before lunch. Oh, and Jon?"

"Yes, James?"

"Pass the sunscreen."

TODAY IS THE DAY THAT DAVID AND Sean lock swords on the spaceship wing. For the shot of Billie throwing the sword to David, a fibreglass version is used. "Okay," she says, "so I've got to aim for his shoulder?"

On the take, she messes up her throw, and the sword hits the boom operator's foot. "I'm sorry! I'm so sorry!" Billie cringes. "That didn't hurt, did it?"

For the reverse shot (David catching the sword), fight director Kevin McCurdy throws the real, heavier version instead.

"The lads had both done some swordplay before," says Kevin, when I ask him how much time David and Sean had to rehearse today's fight, "which made my job a hell of a lot easier. Once I'd taught them the basics of broadsword-fighting, we actually got the first block of the fight down on the first day of rehearsals. I pushed them really hard, cos that's how I work. But they're good students. They're two good boys. They've given me a lot of pain, which is nice! Once you've built up trust with your 'opponent', you're kind of like giving yourself permission – 'Yeah, you can go here, a little bit harder in there, I've got it covered, it's fine, bam, bam, bam...' As long as you don't lose the rhythm of the fight, then you can take it as far as you want."

"IN HOW MANY OTHER DRAMAS DO YOU GET LOADS OF FANTASTIC ONE-LINERS AND THEN DO A MASSIVE SWORD FIGHT?" DAVID TENNANT

"You have to learn it kind of like a dance," considers David, "and *then* you can start acting the aggression. We started with just one morning in the rehearsal week, then another day-and-a-half the week after... altogether about three or four days, so not a lot of time, really. But Kevin has been great, and Sean is very up for it, so it's been good fun. I mean, in how many other dramas do you get to have fantastic speeches full of brilliant one-liners, and then do a sword fight? It's like, 'Thanks, Russell! I'll take that, cheers.' It's pretty cool."

Is it usual for the actors to perform a fight like this themselves, instead of using stand-ins for certain shots?

"It's more flexible now," admits Kevin, "because actors have so many more skills, they like to do everything themselves, especially when it comes to sword-fighting. Everybody wants to have a sword fight! It's hard for an actor to sit there and watch someone else do it."

"I'd be mortified if we had to have stand-ins at this stage," agrees David, "although it's absolutely exhausting, cos it's quite a long fight, and these broadswords are very, very heavy, so swinging them – all the swinging you have to do – gets quite tough after a while. Also, I did in the small of my back on the first day. I haven't quite recovered from that, so that's niggling away."

And how does he like spending virtually the whole episode in pyjamas?

"It's fantastic on a day like this," he laughs. "The caves were quite cold, but I had my dressing gown, which is very warm. I mean, if it had been bucketing with rain today, I would have been fantastically miserable, obviously, cos these are fairly sheer pyjamas, but it's worked out all right. It's boiling. Next to poor old Sean, who's wrapped under a latex duvet from dawn till dusk, with horrible contact lenses irritating the heck out of him, I've got away quite lightly, I think."

"To have that vision restriction is a huge knock back," acknowledges Kevin, "so we had to rejig the fight so that Sean moves his whole body into shot, instead of quicker, subtler movements. He's very hot. He's got little holes in the back of his latex, and we're blasting air into his skull. I think he's drinking about four litres of liquid a day. He's already drunk about three litres this morning. But he's surrounded by people who are looking after him."

In between takes, the cast lounge on deckchairs in the shade, discussing what they did at the weekend. "I ate like a horse," reveals Billie, gazing out to sea.

"What, one of those little seahorses?" asks Adam Garcia, "that you get on the beach?"

"Aaww," coos Billie, "with a floppy fringe."

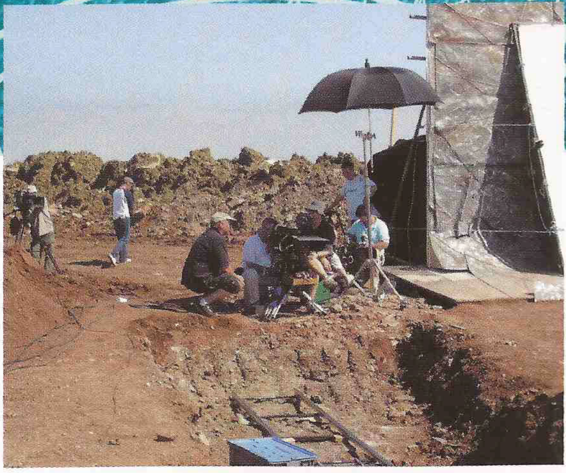
"They eat small children," warns Adam. "A man-horse!"

"Have you got padding on your arse?" Noel asks David.

"No, it's all mine," he replies.

"Do you think that's the paparazzi?" Billie asks her co-stars, pointing at a speedboat on the water.

"Maybe it's the *News of the World*,"



Noel shrugs. "Those boats have been circling all morning."

"I'm going to show them my arse!" declares David, standing up and promptly pulling down his pyjama bottoms, mooning out to sea. Unbeknownst to David, a make-up artist is standing right behind him. The poor lady gets quite an eyeful.

"Oh jings," gasps David, "I'm so sorry."

"It's okay," she stutters. "It's nothing I haven't seen before."

Over lunch, I grab a chat with Sean. He's clearly in some discomfort ("I think Sean deserves a medal," Penelope tells me later), and the contact lenses are making his eyes run, but he's keeping good humour, which is impressive. First off, I ask him to tell me a bit about his character.

"I play the Sycorax Leader," he replies, exposing his jagged teeth. "He hasn't been given a Christian name, but I've got one in my head."

And what is it?

"I can't tell you that."

And the Doctor comes up against him, right?

"The whole world comes up against him, really. Would you like me to answer as if I were the Leader of the Sycorax?"

Um, okay. Er – was the Doctor a worthy opponent?

"A very worthy opponent," he replies, adopting his Sycorax voice. "Highly annoying, really, because he's wearing pyjamas, and he's a little snippet of a thing, and I'm rather butch, but he just knew all my moves!"

It's an impressive fight you've been having there on the wing of your spaceship. It's a good job that you're not scared of heights...

"Yes, well, in your world, you have a thing called 'surfing', and a thing called 'wind walking', yes? Well, we *wing* walk all the time, cos we have special breathing apparatus, which you can't see, which allows us to breath out in the galaxy. So, yes, we walk up and down the wings all the time, fiddling with bits."

I see. So what do you make of the planet Earth?

"I come to pillage your Earth! I shall take a third of your population – or a half of your population, perhaps – as slaves. It will be a much nicer planet once I've pillaged it."

Do you have to pillage all of it, though? Couldn't you just pillage Birmingham, for instance? We wouldn't have thought that there'd be much resistance.

▲ *Hooray! A Doctor Who film crew in a quarry again!*

▲ *Sean Gilder gets his make-up refreshed after another long, hot scene.*

"I've heard of 'Birmingham'," he roars, "and I don't want it!! It's a desolate rock, like the planet Sycorax."

What if we throw in Yorkshire?

"Now," he says, "that's more like it."

Sean seems like a good sport. I leave him to plot his imminent invasion of

PENELOPE WILTON

She'd like to cut Christmas in half. And then eradicate world poverty.

Hello, Penelope. Do you fancy answering some Christmassy questions?
"It'd be my pleasure."

How, then, do you usually celebrate Christmas?
"Well, I have a large family, and I have children and things, so I have them over – there are usually about 12 of us – and I cook, and it's very enjoyable. But I find it goes on too long. The run-up to it's nice; it's just that it drags on, I find. I'd love that bit from Christmas Day to New Year to be cut in half. I used to like it more. Sometimes I'd quite like to escape and go somewhere else, not have the responsibility. But, when it arrives, one has a nice time."

What's the best Christmas present you've ever received?
"I had my daughter early, in November – she was ten weeks early. She arrived at the end of November, and she should have arrived in February, so that was the best Christmas present. I was absolutely thrilled – I mean, that she survived, because she was so premature. I was very lucky. She's 27 now, my daughter."

Do you think turkey is overrated?
"I think it's overrated if you eat it at any other time but Christmas. You can only get away with it at Christmas."

If you really were Prime Minister, what new laws would you want to pass in 2006? What would be your main priorities?
"I would like to do what they're doing now, actually, which is eradicate poverty, child poverty particularly. The other thing would be to have more integration of races and colours and everything so that perhaps we can understand one another better. Then I think we'd get less of these radical groups. Although there's less racism, we still live in our racial groups much more than we used to. Perhaps if we sorted that out, we might understand one another better."

Could you hack a career in politics, do you think?
"No, I don't think so. It's fantastically difficult to do, and very easy to criticise – a bit like anything that's important. I prefer to sit on the outside and watch the others try."

VOTE
HARRIET
JONES

Cadbury World, and head off to watch David save the world with a satsuma. Little do I know, I'm walking into the middle of a major controversy...

"It's supposed to be a satsuma," screams David, holding up the fruit in question, "but it's actually... a clementine!! This really won't do. It's a lack of attention to detail, which I think is shocking at this late stage."

Then, of course, he cracks up. For this next shot, he has to stroll along the spaceship wing with Billie, and throw the clementine towards the camera – without actually hitting it, obviously.

"I got him square with the satsuma!" shrieks David, as it rebounds off the boom operator's head. "What are the chances of that happening?"

"Not to worry," says the boom operator, "I'm getting used to it."

"Couldn't we use a banana instead of a satsuma," suggests Edward, "so that the Sycorax Leader slips...?!"

Everyone around the table groans.

"More to the point," cuts in Phil, "we've got David without his hand. How are we going to do that?"

"Oh, just shove it up his sleeve," jokes Dave Houghton.

"How about blowing up a marigold rubber glove?" suggests Will Cohen, the visual effects producer.

Dave: "It's very Revenge of the Sith*."*

James: "I was thinking more Monty Python*."*

Russell is more concerned that the viewers shouldn't see the sword hit the flesh. "We mustn't show it," he says. "It's too gruesome. No blood."

▲ The poor man! Sean in full Sycorax regalia on one of the hottest days of 2005. And he's got to have a big old fight!

▼ Those guilty Clementines.

"CAN WE HAVE DAVID'S OTHER HAND on set, please?" requests Jon.

This is for the shot of it being cut off. "Have the boys got the other hand?" he calls out again, before turning to me and whispering, "That was Jon Older who said that. It's spelt J-O-N..."

"It's a bit chunky, isn't it?" says David, comparing the prosthetic hand – when it arrives – to his own. "You could have some fun with it, though. You could freak someone out if you dropped it next to them."

"What you want to do," says James, "next time you're in bed with someone, wait till they're asleep, rest it against their arm, and go off and make breakfast. When they wake up, they'll get the fright of their life."

"David's artificial hand was a fairly straightforward make," Neill Gorton explains. "We didn't have time to cast David's own hand, so the hand that you see being chopped off and falling away is actually taken from a cast of my hand. We then modelled a simple palm with nubs for fingers, which we slipped over David's hand like a glove to give the impression of his hand re-growing. The really impressive stuff comes when Dave and Will at The Mill get hold of that footage and start manipulating it digitally..."

"A 3-D model of David's hand was built," explains Dave, "and animated to grow from a stump, basically. We composited this on to shots of David, who wore a green glove on the hand that we were to replace – in effect, like green screen – and then we added some of our regeneration golden-particle effect over the top to relate the regrowth of the hand to the regeneration."

"Oh, the things we do on cliff tops in Barry," laughs James, as David struggles to squeeze his own hand inside the prosthetic one.

"I can't fit it right down inside it."

"Can you scrunch it up any more?" asks James.

But no one can stop laughing long enough to get through a take. It's Corpse City Central. It's what's known as 'a slight weakness in the dorsal tubercle'. When David starts talking to his prosthetic hand-glove, that only make things worse...

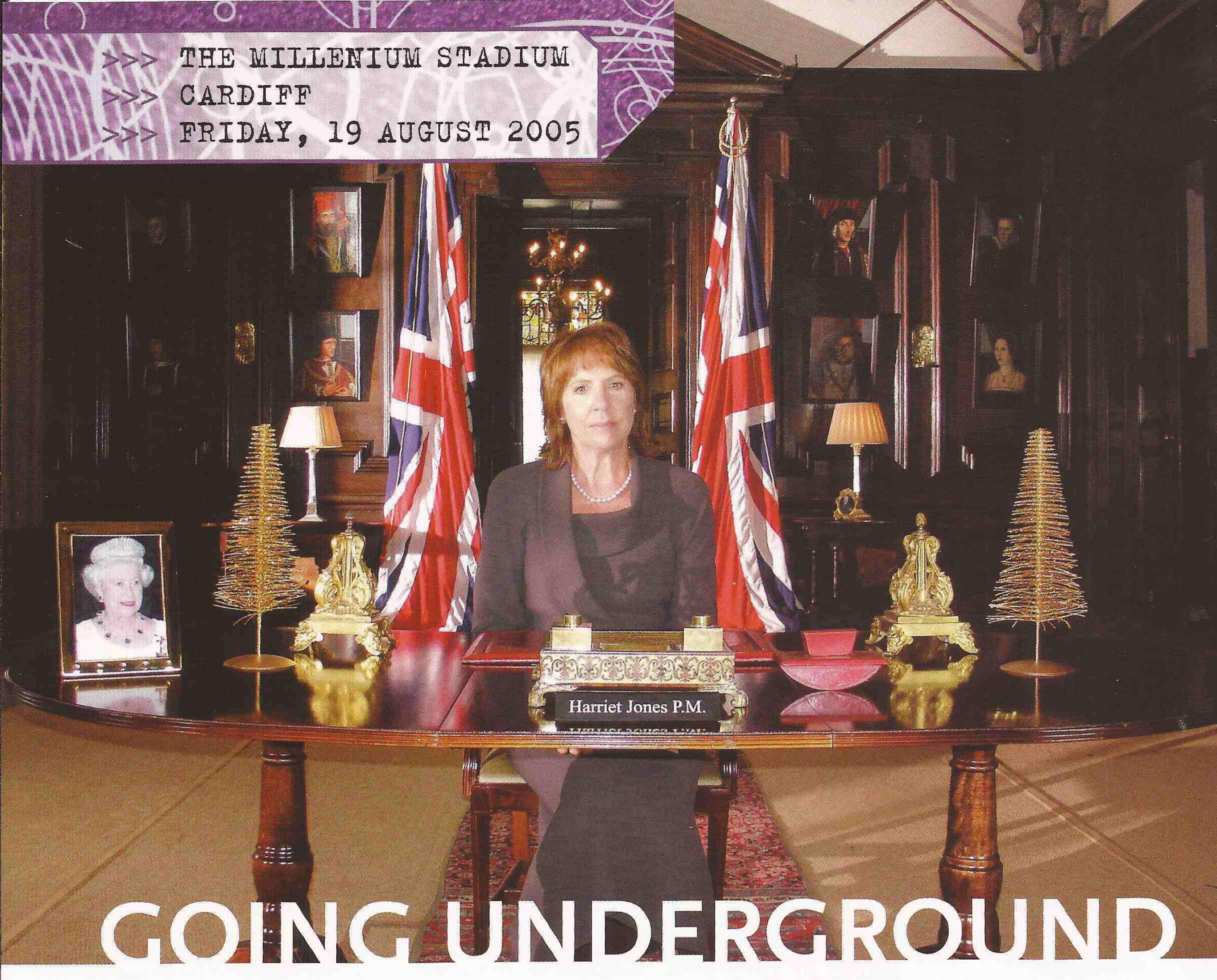
"Hello, Sooty," says David, and he raises the hand to his ear. "What's that, Sooty? You want to do some magic?"

"Okay, folks," calls out James, trying to restore some order, "let's go for another take."

"As serious as we can be, please," sniggers Jon.

"And... action!"

>>> THE MILLENIUM STADIUM
>>> CARDIFF
>>> FRIDAY, 19 AUGUST 2005


Harriet Jones P.M.

GOING UNDERGROUND

“IT'S A BOND-IAN *moment,” enthuses James, referring to the motorcade sweeping across Tower Bridge. “Unashamedly British. Proud and huge.”*

“I've spoken to the people at the Tower of London,” says Lowri, the location manager, “and they might let us film. They're taking it to the highest sources.”

“The highest sources?” exclaims Russell. “You mean the Queen?!”

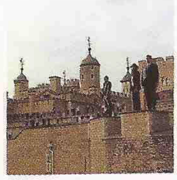
“The idea of creating a subterranean UNIT base was very exiting,” Edward Thomas admits, “and to link it to the Tower of London was a joy. We had long conversations about how we could achieve this, and my favourite idea is still the Tower of London tourist mugs on the desks! We've always talked about this episode looking completely British, and this set certainly does.”

“It's a secret base underneath the Tower,” Phil beams, “so we've also had to shoot some stuff in London with characters driving in and up to the Tower of London. In fact, we did a shoot on the *roof* of the Tower, which is unprecedented. Nobody's ever done that before. They let us go right up on the roof for the sequence where the Sycorax hypnotise and gain control of part of the population, and make them go up to the top of high buildings and stand on the edge. We were expecting the Tower of London not to let us, but we asked, because it's the most beautiful place, and they said, ‘Oh why not? Go on then!’ It's the power of *Doctor Who*, it genuinely is. It opens doors for you. We had to comply with all kinds of safety regulations – there were safe distances that the actors could stand from the edge, but with clever camera work and cheats, you really feel like they're up there and it's dangerous.”

Mercifully, I'm not up there. I don't like heights. I'm down here in UNIT's secret underground base (okay, it's actually a car park inside Cardiff's Millennium Stadium – but who *would* ever think to look here?!) for an audience with the Prime Minister... or, rather, her alter ego, actress Penelope Wilton, who's sat in one of those oh-so-posh swivel chairs that all powerful people sit on, in a glass control booth overlooking Mission Control. A couple of Union Jacks hang on the wall. Every few minutes, the national anthem sounds over the PA system (par for the course at the Stadium – it's not even a match day), but Penelope is unfazed.

▲ Doesn't Penelope look splendid among the trappings of power? We'd all vote for her!

▼ Up on the Tower roof – by permission of Her Majesty. Er, maybe.



When she appeared in *Aliens of London* and *World War Three*, Harriet Jones was a lowly backbencher, with a fixation on cottage hospitals that bordered on the sinister. Now, of course, she's top dog... “And it was a landside victory,” boasts Penelope. “We said in the last series that Harriet would oversee Britain's ‘Golden Age’, so she's a very reforming Prime Minister, and socially aware... until the Sycorax invasion happens.”

Penelope insists that she hasn't based Harriet on any actual Prime Minister.

“I've based her completely on my imagination. I imagine Harriet Jones, and her mother who's in a cottage hospital, and her caring situation, and the way that she actually builds in confidence when people start believing in her.”

There isn't a dash of Mrs Thatcher in her, then?

“Not at all. None of that.”

Where exactly is Flydale

North, Harriet's constituency?

"It is in the north, I think. It's not a very big constituency. It's just between Lancashire and Yorkshire."

Interestingly, Penelope hadn't ever watched *Doctor Who* prior to landing the role ("I always missed it," she confesses, "so it came as a bit of a revelation, the whole thing, when I first read the scripts"), but she had worked with Russell before, on his 2001 ITV series *Bob & Rose*.

"I think his imagination is extraordinary," she says. "That's really why I like his writing – it's wonderfully original. It's storytelling at the highest possible level. The characters are very well drawn. He doesn't make moral judgements on the characters; the audience is left to make up its own mind. He doesn't patronise his audience. And he's a very witty writer. Also, he's very, very humane. He doesn't baulk at quite difficult subjects. He takes things on – and he's an honest writer in that way. As a writer, he looks you in the eye. That's what *I* call honest, anyhow. I think he's marvellous."

BRITISH
ROCKET
GROUP

COMMUNICATIONS CONTROL

▲ *Shhh! Nobody tell Quatermass...*

▼ *Filming in the impressive UNIT control centre – actually the Millennium Stadium, last seen in* Dalek.

I wonder how these last four weeks have differed from Penelope's previous *Doctor Who* experience.

"When I did the first ones, we were in the first few weeks of starting the new *Doctor Who* series," she remembers, "so people were finding their feet a little. Everything is much more smoothly-running now, because people know what they're doing. But that's inevitable."

Had she any idea that the new series would be so very successful?

"It depends how you equate success," she replies. "But I did know that it was going to be a success artistically. A number of things have made it a success: the ambiguity of the central character; the storylines are extremely exciting; it has a strong sense of the pursued and the pursuing; it doesn't patronise its audience, and it's very, very well filmed. I mean, they really do go all out to make it – and it gets extremely good people in it as a result."

PENELOPE HAS NOTHING BUT PRAISE for her two Doctors. "Christopher Eccleston is a marvellous actor," she says. "His Doctor was very on the front foot, and very intense, although I've seen him be un-intense in other things. He was lovely to work with, and I so enjoyed it. I think David Tennant is another marvellous Doctor. They're so completely different. In their own ways, they're equally marvellous. It's important that you and your fellow actors are all playing the same game, because you rely so much on one another. I think it's very rare that you get, with highly professional people, a bad atmosphere. It's difficult to work if you have one."

Penelope, now 59, had a very successful stage career before breaking into television in the 1970s. Has the profession changed much since then?

"Well, I suppose it has in as far as that there's a lot more television nowadays, but far less drama," she reasons, "which is a great pity. There used to be a lot more drama, and not just 'make your hair look better' reality shows. You still get a few good adaptations of classical novels, but original modern drama is very difficult to come by. Also, I think there's far less family television, so it's marvellous that we've got *Doctor Who*. I think people like stories."

Penelope says that she doesn't approach a role any differently just because she's playing to a younger audience ("I wouldn't dream of changing how I do things just because they're younger – I think it's patronising"), but she acknowledges that it's harder than ever to impress kids today. "They're much more aware of things like special effects, because they've seen all those George Lucas films, so it's the human interaction that keeps them watching and makes them scared. Being scary in the right way is a good thing. As Russell said, the *Doctor Who* that he has written, there's an optimism in it. There's no sort of terrible black hole out of which people don't get. His view of the human race is that it can be, in many respects, heroic, and can be out there for the good, and can be constructive. The stories are about defeating evil and keeping the human spirit going."

Would Penelope like to come back as Harriet again some day?

"I think I've done my stint," she smiles, "but I've enjoyed it enormously."

THINGS WE'VE LEARNED THIS CHRISTMAS

❄ In cockney rhyming slang, 'Billie Piper' means windscreen wiper (as in "some slag snapped off me Billies") and sniper (as in "he was hit by a bullet from a Billie"). Cor blimey, etc.

Happy Christmas

❄ One of the Christmas cards in the Tylers' flat depicts a snow-covered Victorian street. In fact, this is a photograph from *The Unquiet Dead*.

❄ If you think the Sycorax standing in a diamond-formation looks like *Bohemian Rhapsody*, well... that's exactly what the script says: *'like Queen singing Bohemian Rhapsody.'* So, well spotted! "We should get Roger Taylor to be one of the Sycorax!" suggested Julie Gardner at the first tone meeting.

❄ Peter Davison turned up on set during one day's filming on the Brandon Estate. "That was a brilliant moment," says James Hawes. "He came as a fan, with his kids who are fans, and I don't think they were particularly impressed that Dad used to be the Doctor; frankly, they were more impressed that there was Rose!"

❄ David Tennant thought the odds of it snowing in London on Christmas Day were 50/1. Noel Clarke put it at 1,000,000/1. Russell T Davies gave us odds of 2/1 for a white Christmas in Cardiff.

❄ Penelope Wilton isn't recognised in the street very often. "The English are good like that," she says. "People see me and just think, 'I've seen her somewhere before. Hmm, did I go on holiday with her...?'"

❄ The production team had long debates about whether the blue blood-control light ("It won't set off epileptics, will it?" asked Will Cohen) should shimmer up or down a victim's head. Trouble is, when it shimmered down, it looked like an alien hairdressing machine! So they settled for up.

❄ David Tennant can't moonwalk. "If I could, I would," he reveals.

❄ Russell T Davies only pretends to be Welsh for a wacky gimmick. Really he's French.

>>> THE TARDIS WARDROBE
>>> NEWPORT
>>> FRIDAY, 7 OCTOBER 2005

TAKE ME OUT

DAVID TENNANT IS getting his first peek inside the TARDIS wardrobe. It's actually the TARDIS control room – here, as always, in a warehouse in Newport – redressed with racks of clothes, a whole load of accessories and some tailor's mannequins. Oh, and a *Doctor Who* scarf that Phil Collinson's gran knitted when he was six! It all looks fab.

"Lots of frocks, aren't there?" says David, gazing around in delight.

Maybe the Doctor was once a transvestite?

"Yes, somewhere in between his Sixth and Seventh incarnations," he deadpans, pointing at a mannequin in a bright pink shell suit. "Ooh, I like that. That's what the Eleventh Doctor will wear!"

Well, let's not get ahead of ourselves. Tomorrow, David will record his 'rifling through clothes and choosing his new costume' scene, which is, for those in the know, a bit of a regeneration story tradition.

"We all wanted to explore the TARDIS further," says Edward Thomas, "and the idea of each room as a linking cell held in time and relative dimension was stored away until called upon. The wardrobe is a great opportunity to explore the cavernous interior. The option to build a new set was unfeasible, so we've had to be clever in our makeover. Again, we looked to nature – to create a conical hanging system that follows the interior structure whilst showing the true depth to each cell."

"It's something that I'd been hoping we'd do at some point," says Dave Houghton. "Unlike in *The Invasion of Time*, we wanted the wardrobe room to retain an integrity to Ed's control room design..."

The Invasion of Time was a six-part serial first broadcast in 1978. It showed viewers a great deal of the TARDIS interior, as the final two episodes were mostly set there. "You got the impression that the TARDIS interior was limitless," continues Dave, "which just blew my mind. Looking back, they needed a few more resources to realise it convincingly, but the idea was a strong one and it's something that we now have the technology to realise properly. We're filming the scene as usual on the TARDIS set, redressed with clothes rails, and ensuring that David doesn't walk behind the console, which then we'll paint out, and we'll create a matte painting of the wardrobe room to give it a sense of scale – and to make it different to the control room."

How, I hear you cry, did the Doctor's new look come about? David didn't *really* just pluck it off a rail, did he? Well, no. A lot of thought and hard work went into it.

▲ *Let's all be grateful he hated that Hawaiian shirt, eh?*

▼ *It's those chart-bothering geek-chic popstrels Franz Ferdinand.*

"I approached it in the same way that I'd approach any costume on any job," costume designer Louise Page tells me, as we settle down in the costume truck outside the warehouse. From here, I can just make out Jon Older dropping a Christmas tree on a man in a Santa suit. The rest of the crew are standing by watching.

"If you start thinking about, ooh, how important it is," she continues, "then you can scare yourself to death. You just have to do the best job you can. I didn't really think, 'Oh gosh, I'm going to be the costume designer for the Tenth Doctor Who. What will the reaction be?' In fact, when I first met Phil, when I went for the interview, I was asked to come up with looks for the new Doctor. It was then quite an organic experience. I liaised an awful lot with David, Phil, Russell and Julie. I came up with ideas, and chatted them over, and went to meet David, and it was interesting that we were all talking along the same lines. I'd kind of thought that he'd probably have a long coat, and so had David without me even talking to him."

The term 'geek chic' has been bandied about a lot...

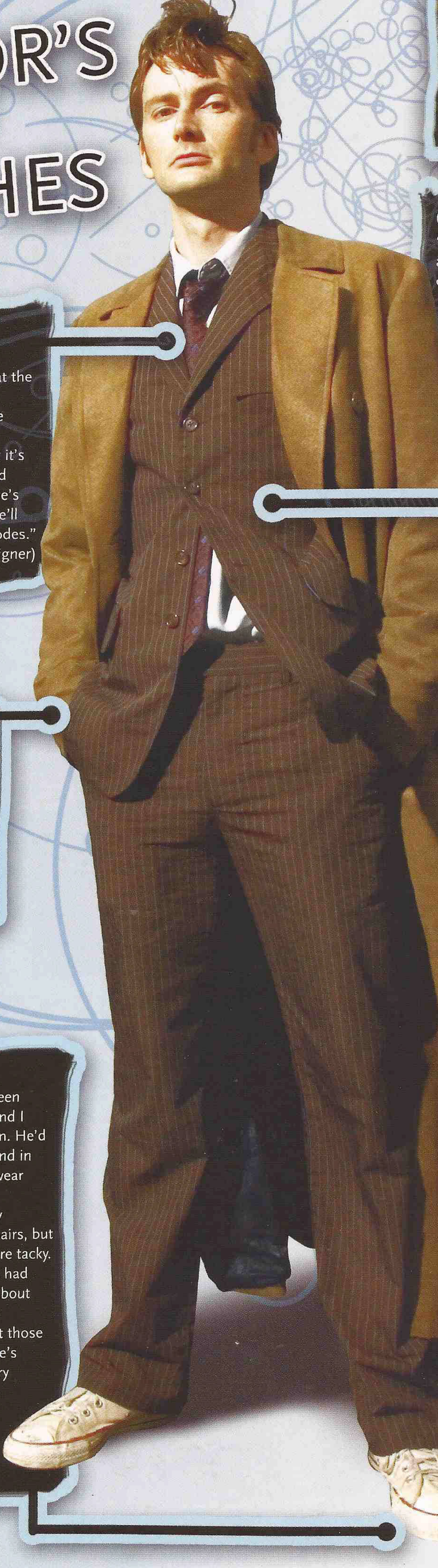
"That was David's term," Louise reveals. "Very early on, when we were talking about how we wanted the costume to be, it was David who mentioned the words 'geek chic'."

IT'S A YOUNGER, MORE FASHIONABLE look than the Ninth Doctor's, I put it to Louise. It's more Kaiser Chiefs than Kriegsmarine U-boat Captain. It's more Franz Ferdinand than World War Two.

"I've read a couple of things," she smiles, "where people have mentioned Franz Ferdinand in relation to David's costume. I have to say, I didn't even know who they were, so I just thought, 'Gosh, that's interesting.' We only had about four fittings, because David was on another job. We had an initial trying-on session of all sorts of shapes and ideas. I'd already sampled fabrics by that stage and done colours and everything. I was thinking about steely greys, but David said that browns really suit him, and that was the main reason I went down the brown route. I only sampled brown fabrics from then on."

Apparently, brown is the new black this season. "It's in fashion, isn't it? I wanted to achieve a look that was contemporary, but also quite sexy – guys would want to be him, and girls would fancy him. I wanted to get the right look for the Doctor, and hopefully we've achieved that."

THE DOCTOR'S NEW CLOTHES



On the pinstriped suit...

"A lot of people think that it's a normal suit, a business suit, but it's actually a very thin cotton suit. David wanted to be quite crumpled and messy, and it should have a sort of relaxed feel about it. The jacket is based loosely on a period jacket. On the back, the stripes go in two different directions, and it's got a panel in the back waist." LOUISE PAGE

On the shirt and tie...

"I did read somewhere – not in your magazine, but in somebody else's – that the shirt was white. Well, it's not white. It's never been white. None of his shirts are white. The shirt in that photograph is actually pale blue linen. The idea is that it's not a formal shirt, it's quite relaxed. And we've agreed to vary the internal part: he's got different ties, different shirts, and he'll not even be wearing a tie in some episodes."
LOUISE PAGE (costume designer)

On the coat...

"I wonder what people think David's coat is made from. It doesn't feel like velvet, it doesn't feel like suede; it's something in between the two. It's got a texture, a slight pile to it. I was going to say it's sort of like a hamster, but that sounds awful! It's actually made from a furnishing fabric. At our first fitting, David said to me, 'Am I wearing a wee beastie?' I said, 'No, you're wearing a sofa!' The coat started off a slightly different shade of brown, but it didn't quite work for us, so we started again. Originally it had big cuffs that then we got rid of, and the lapel size changed, and we played around with the length. It also has a lot of Doctor details on it: we lined the coat in navy blue, in this satin stripe, and it has a split straight down the back, and buttons..."
LOUISE PAGE

On the pockets...

"David wanted the Doctor to put his hands in his pockets a lot – he wanted to do a lot of pocket-acting – so I gave him a lot of pockets. There's a breast pocket, lower pockets, and inside pockets on his jacket; he's got trouser pockets, and pockets inside his coat that have a binding in burnt orange on them." LOUISE PAGE

On the plimsolls...

"The plimsolls were David's idea. I'd seen these beautiful Japanese army boots, and I wanted those, but David wasn't so keen. He'd spent the whole summer running around in plimsolls, and said, 'Ooh, why can't I wear those? I really like the idea of wearing plimsolls with my suit.' They're actually David's plimsolls. I bought five more pairs, but he wanted to wear his because they were tacky. He wanted to wear tacky plimsolls that had holes in them. I was more concerned about what would happen when we came to December and it was freezing cold! But those plimsolls seem to have captured people's imaginations. I've met kids who are very excited at the idea that the Doctor has plimsolls on, because I think they feel that they're obtainable. They're something that they can all have."
LOUISE PAGE

>>> THE MILL
>>> LONDON
>>> TUESDAY, 15 NOVEMBER 2005

DIGITAL LOVE

IT'S EIGHT O'CLOCK IN the evening, and half of the visual effects team at The Mill are still at work. The full team comprises 11 3-D artists, seven Flame and Shake compositors, a digital matte painter, a colourist, a visual effects coordinator, and an online editor, plus four more 3-D artists, two Shake compositors, a digital matte painter, and another visual effects coordinator working on the special 'interactive' episode. And not forgetting Will Cohen and Dave Houghton.

The Mill's base in London is buzzing tonight. You see, it's almost delivery time. *The Christmas Invasion* is due for its picture conform (where the finished effects shots are dropped into the final cut) on Thursday, and then a picture grade (where the shots are coloured and given their final 'look') over Friday and Saturday, before the master goes off to Cardiff to have the final sound created.

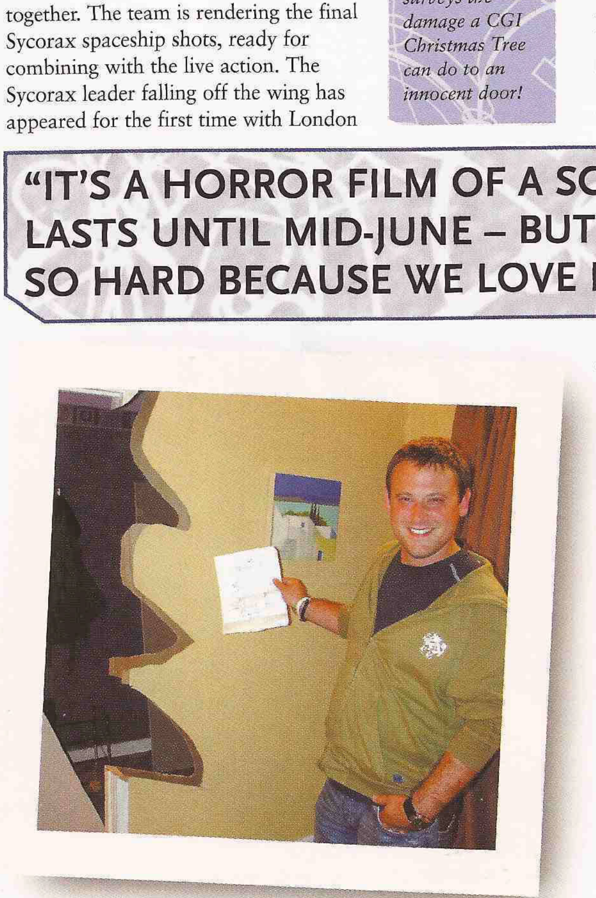
"It is a heightened moment of stress," admits Will, "in what is consistently a horror film of a schedule that will last until the beginning of June – one day at a time, one episode at a time, except that's impossible, as we're working across three or four episodes at any one point! If we were an ancient Roman slave galleon, then the drums would be beating out an attack rhythm as we get ready to ram the enemy."

But everything is beginning to come together. The team is rendering the final Sycorax spaceship shots, ready for combining with the live action. The Sycorax leader falling off the wing has appeared for the first time with London and clouds below. "We're putting the finishing touches to the sword fight on the wing," Will tells me, "having had Alex Fort's beautiful matte paintings, which fit on top of Matt McKinney's gorgeous Sycorax spaceship model. The ship was the first thing that we started work on, way back at the beginning of July, and it's still being worked on now. You have to be patient."

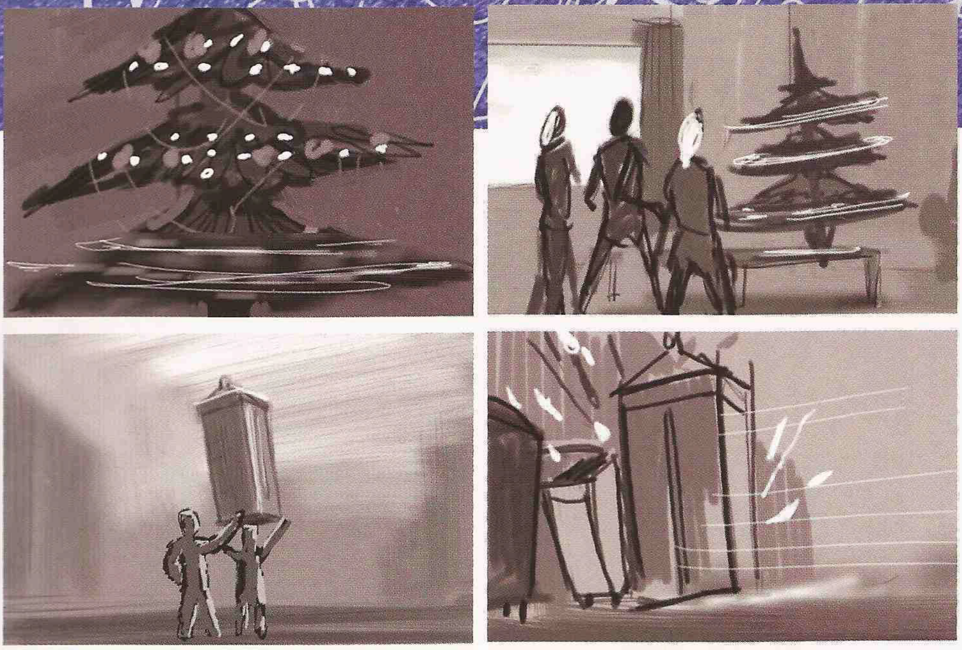
> "IT'S A HORROR FILM OF A SCHEDULE THAT LASTS UNTIL MID-JUNE – BUT WE ONLY WORK SO HARD BECAUSE WE LOVE IT." WILL COHEN

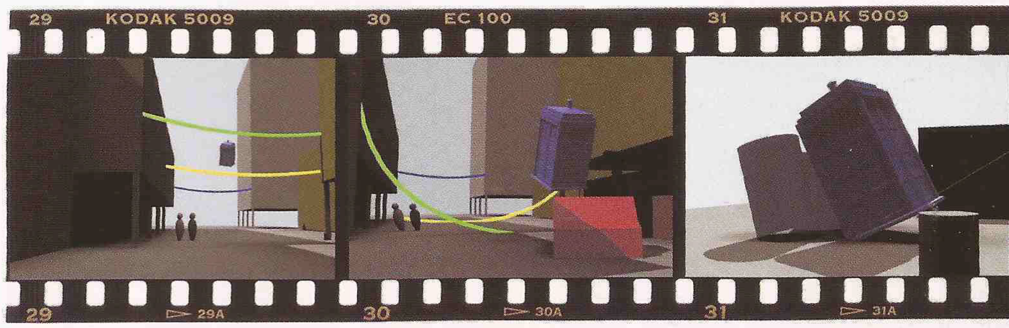
Meanwhile, the killer Christmas tree is nearing completion – the culmination of a couple of months' work for The Mill. The Sycorax appearing on the video screens is also coming together, with a futuristic digital interference being applied. And the interior of the Sycorax ship – complete with hundreds and thousands of rowdy Sycorax warriors – is having its final details applied...

"We're four hours from finishing all of those shots," says Will. "Michael Harrison, who has been putting the scenes together, has just come in to tell me that if he finishes really late, he



▼ *The Mill's Will Cohen surveys the damage a CGI Christmas Tree can do to an innocent door!*





▲ Top: Rough sketches map out scenes before CGI is involved.

▲ A 'pre-vis' of the crash landing.

won't be in again until mid-morning. And still the odd extra request for another effect shot is coming from the edit suite! This show is a fabulous challenge. But we're at a very exciting stage – where it all comes together and finally there's a Christmas special.

"You would think that the second series and the Christmas special would be easier," Will continues, "but actually it's not. The ambition is bigger this time. From our perspective, there'll be more sophisticated creatures, more effects in general, and we're aiming to push ourselves to do better than ever before. Hopefully we can continue to push back the boundaries of what's possible on a TV programme for the time and budget allowed."

"Will the Guinevere One space probe be CGI," asks Phil, "or a practical model?

"Oh, CGI," says Russell, "but only if we've the money. I have to say, as nice as that shot is, it is cut-able." He chuckles.

"Look how good I am! It's a saving! I'm sparing the budget. Do you love me?"

Phil: "I do."

"This year," says Will, "as well as making a fourteenth episode – the Christmas special – we've had work to do on the mini-episode for *Children in Need*, the interactive Christmas project that'll encourage people to press the red button after the special has gone out, and various other requirements for stills. Earlier today, I was in the lift with Phil and James, and we had a competition to see who had the biggest bags under their eyes. James was doing well, but I think it was Phil who won, which, given the weight of our various responsibilities, is only fair. Despite the fact that we're often to be heard banging on about how hard we all work, we really do love it, though."

RUSSELL T DAVIES

He spent last Christmas with a leg of ham. Best. Christmas. Ever.

Hello, Russell. Does Father Christmas really exist?

"Nope. And d'you know what? I can't remember a time when I ever believed in him, not even when I was a tiny blob. I was born atheist, me."

I'm sensing a 'scrooge' vibe. Don't you like Christmas?

"No, no, I love it. Unreservedly. Always have. From around about September, I'm waiting. [*Laughs*] Victoria Wood once did a special in which she went on about hating Christmas, and my deep love for her wavered and has yet to fully recover."

If it were Christmas every day, would that be too much?

"Now don't be daft. Of course."

How do you usually celebrate Christmas?

"Usually, home to Swansea. My family starts drinking at about ten in the morning. Then dinner round at my sister's. Though, last year, I cocked up my travel arrangements and got stuck in Manchester all on my own.

Bliss! The whole day. No phone, no e-mails... just me and a leg of ham, which Julie Gardner sent me as an emergency package. [*Laughs*] Best Christmas ever."

At this time of year, do you prefer to give or receive?

"[*Laughs heartily*] Sorry, I am laughing too much to answer. Give. Definitely. Give. He said, in a deep voice."

What's the best Christmas present you've ever received?

"Shaker Maker when I was about six."

Which gift from 'The 12 Days of Christmas' would you most like to receive this year?

"I'll have 12 drummers drumming. In uniform. Why are all these Christmas questions bringing out the innuendo in me? It's you, Cook, it's you!"

I'd like to see you make an innuendo out of this question: is turkey overrated?

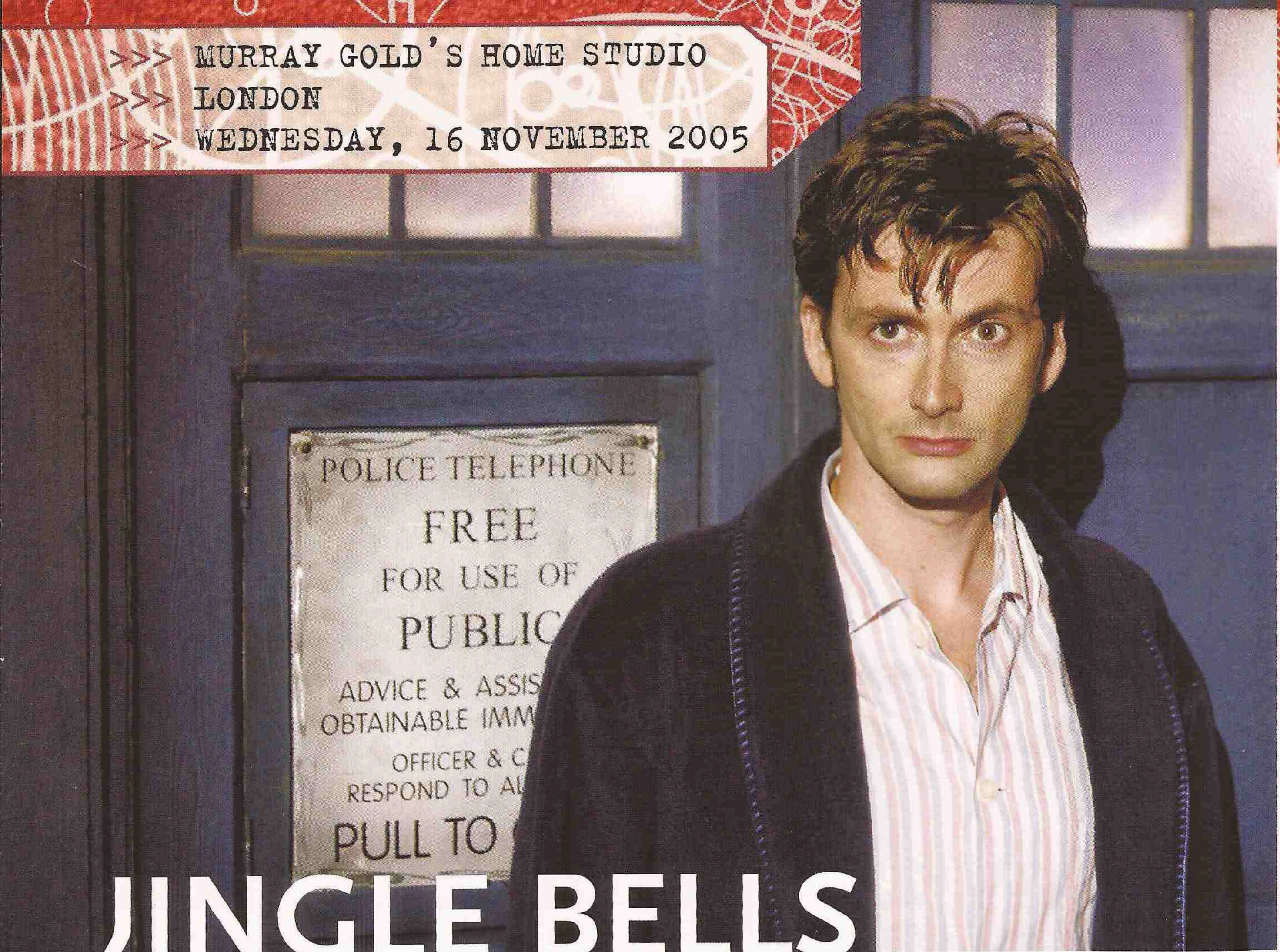
"No, I love it. Dark meat, mmm! Can you believe some people throw the dark meat away? Madness. I must go and stand by their bins."

SHAKER MAKER
MAGIC MIX
Contains 6 Packets

Have we forgotten the true meaning of Christmas?

"Years ago, ITV had a slogan that said 'Christmas means ITV', and loads of vicars were outraged! Complaints galore. That still makes me laugh. But never mind the Bible: we'd have a Christmas anyway. Nice pause and a hug in the winter. No wonder we invented it."

>>> MURRAY GOLD'S HOME STUDIO
>>> LONDON
>>> WEDNESDAY, 16 NOVEMBER 2005



JINGLE BELLS

MURRAY GOLD IS AS as busy as can be. "I don't have much free time, although when I do," he says, "I drink red wine."

A man after our own hearts! Especially as Murray has become an avid reader of **DWM** over the last few months, so he's more than happy to spare the time – and the wine, natch – to chat about his music for *The Christmas Invasion*...

"Right now, I'm just doing some mixing," he tells me. "I've finished the music, pretty much. Actually, we lost some of our source music, because the legal department couldn't get clearance for it, so that meant me writing some more material. It's often quite difficult for UK dramas to get permission to use American pop and rock songs. It's just too expensive."

Remarkably, Murray did manage to get the BBC National Orchestra of Wales on board. "They were fantastic. I have to say, it's extremely unlikely we'll be able to get them back, or indeed any orchestra, but, since it was the Christmas special, I asked. I was allowed to use them for six hours. Six hours might seem like a long time, but to put it in perspective, an American movie recording in the UK would average two to three minutes of recorded music in a three-hour session. Well, we managed 25. The orchestra had never seen the music. They looked at it once, played it through, and then they recorded – and that's it forever. Never played again. I wrote the music with the awareness that there would be an orchestra, so it's generally more brassy, I suppose. I also wrote lots of music for the new Doctor that has a flavour of the laments that I contributed to the opening theme music – specifically the cello and viola parts in the 12/8 time signature. You'll see that in the sword-fighting sequence, and it'll probably stay with Doctor Ten into the new series."

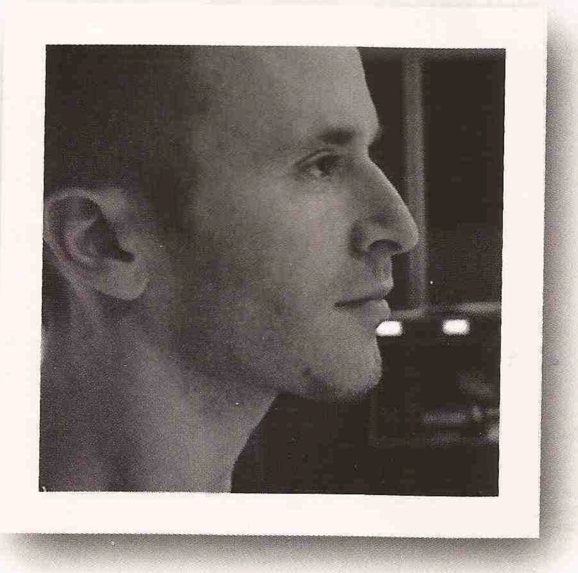
I wonder, is the theme music the same as last time? Or has he modified it at all?

"I recorded my version of the theme with the orchestra," Murray grins. "That's all I can really say for now. Chris Eccleston's Doctor was a high plains drifter," he continues. "He was a scarred soul and he carried a lot of pain. Tennant's Doctor is written like he's got over it. My first instinct, musically, was 'new Doctor, new themes', but of course it was obvious that Doctor Ten should keep some of the music from the last series. Younger viewers want to know that he's the same man, and the music can give continuity. I didn't feel that the 'Doctor / Bad Wolf' theme had outlived its usefulness, so it's immediately present around the new Doctor while he recovers from the effects of his regeneration.

▲ *The Tenth Doctor will retain some of the musical themes of his predecessor.*

▼ *Even the BBC National Orchestra of Wales pitched in for Christmas!*

"I'd like to think that we can have fun with this series, now that the show's up and running. Nobody's going to work any less hard, but the atmosphere perhaps isn't as fraught as this time last year. The thing is, for me, it's always been a very happy ship. Yes, a fair amount of stamina is required across the board. I mean, we have one extra episode this time around, so... well, even though it's a bit of a marathon, I'm sure we'll all sprint the whole thing. Mind you, that's easy for me to say: I had three months off. I put my feet up. The producers worked right through. That's dedication for you," he says, laughing. "It's also madness by another name!"



>>> HOLLAND HOUSE HOTEL
>>> CARDIFF
>>> MONDAY, 28 NOVEMBER 2005

CHRISTMAS WRAPPING

"THIS VERY MORNING, Julie, Phil, Russell and I sat down and watched the final mix of the Christmas special," declares James Hawes, when we finally catch up in a hotel in Cardiff. He's spent the day in an editing suite. Thankfully, he's on a bit of a high.

"It's the first time that any of us have seen it with all the CGI, all the music, all the sound effects," he enthuses, "and I forgot to look for the joins: I just enjoyed it, and that doesn't happen very often. I usually sit there picking everything apart. People were laughing out loud. Russell said, 'I think it's the best thing we've ever done.' Everybody just thought, 'What a start to the week!' The Mill have excelled themselves. Murray has worked his arse off on the music – we've used the Welsh National Orchestra, so the music is suddenly huge and chunky, which adds a depth that we can't usually afford. Seeing all those layers come together, it's so exciting."

Is it true what Will was saying about the competition to see who had the biggest bags?

"We all like to think we're a bit younger than we are," laughs James, "but oh my God, we hadn't been out drinking and we had bags under our eyes down to our knees! It's full on. At the moment, it's not just the Christmas episode: on Friday, I delivered the first cut of *School Reunion*, and we've locked off the cut of *New Earth*, apart from a couple of little pick-up shots still to do... but it's a fun phase, because you're really seeing it come together. And I'm buzzing about that today because of the enjoyment of seeing the Christmas episode."

▲ *Murderous Santas and grisly CGI deaths – only in* Doctor Who! *"Give me some sci-fi!" enthuses director James Hawes.*

BUBBLING UNDERNEATH ALL OF that is *Torchwood*, the new spin-off series, which James is due to produce. "We get the first draft of the first script later this week," he reveals, "and we're already working on the designs, and finding a studio to film in, and talking to the other writers. All of that's ongoing, because we're going to start shooting in May. In between, I'm squeezing in a 90-minute Andrew Davies script, because I only work for writers called Davies! It's completely not sci-fi: it's about the *Lady Chatterley* obscenity trial."

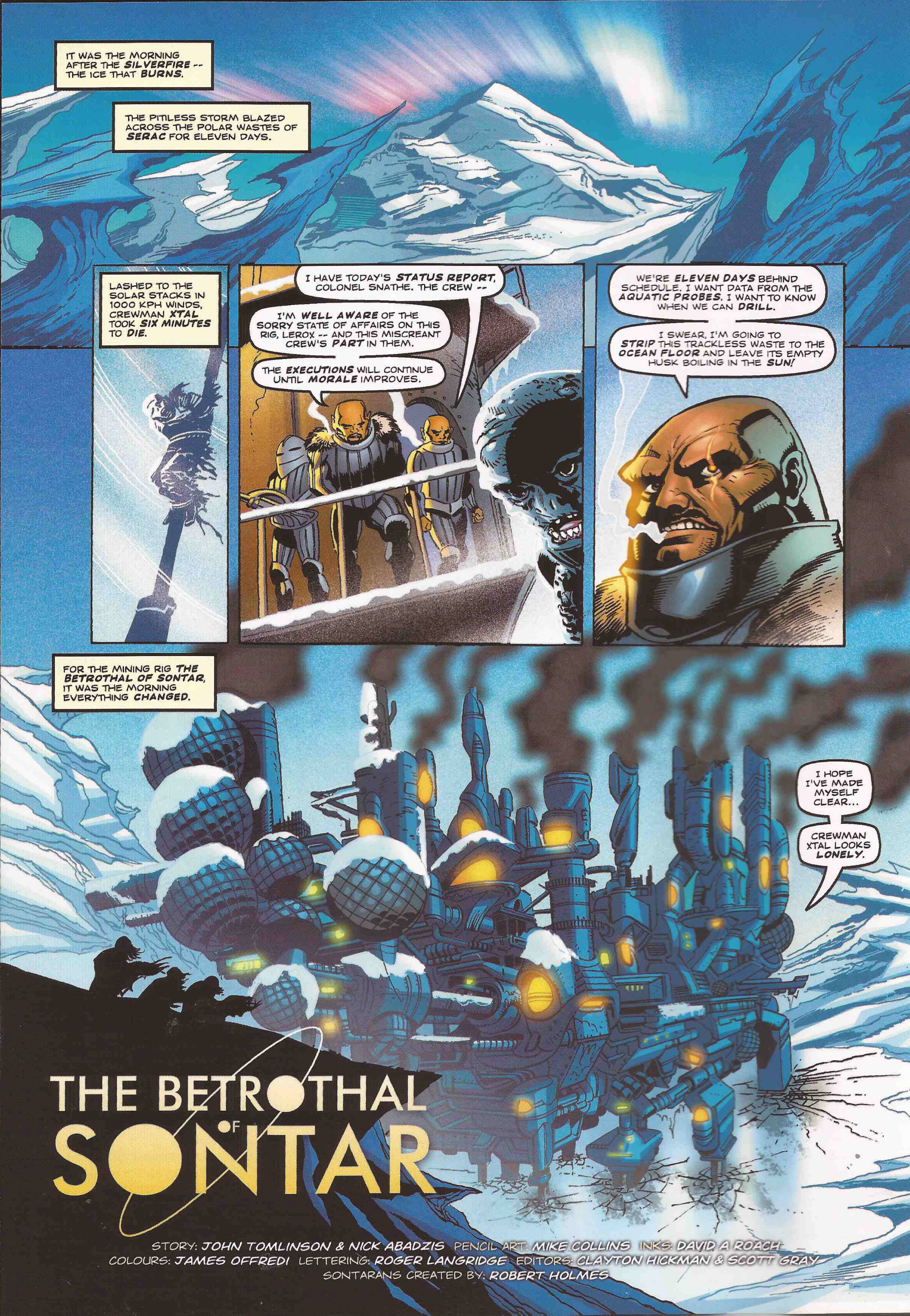
That must make for a welcome respite from *Doctor Who*?

"It's such a contrast," he agrees. "There's no CGI, there are no prosthetics, no Christmas trees... just a court case and lots of shagging! That's healthy, honestly, because I'll come back thinking, 'Ooh, give me something to play with again! Give me some sci-fi, some dark detectives, some alien spaceships..."

And some killer Father Christmases?

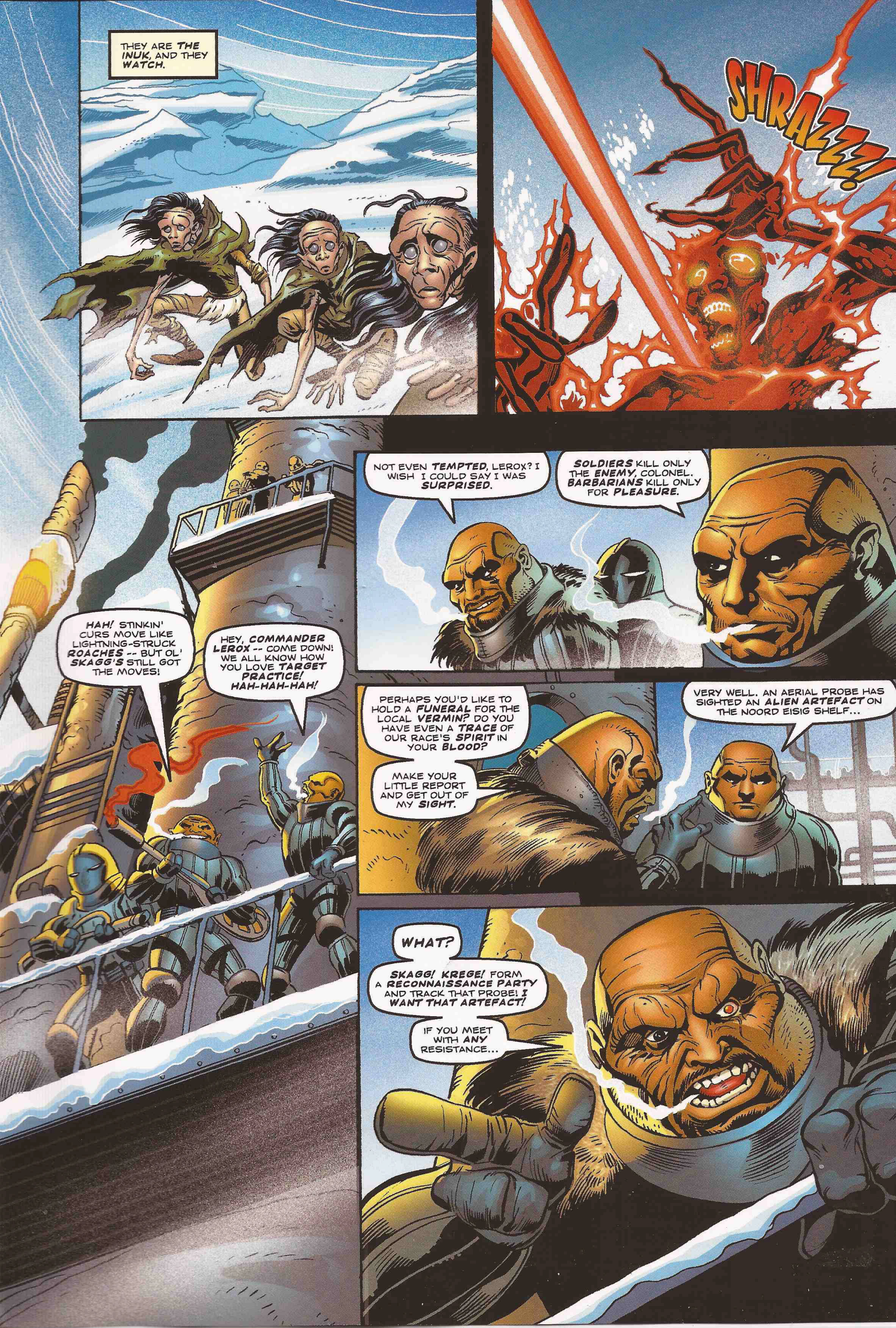
"Exactly! No television production is complete without a murderous Santa Claus!" DWM

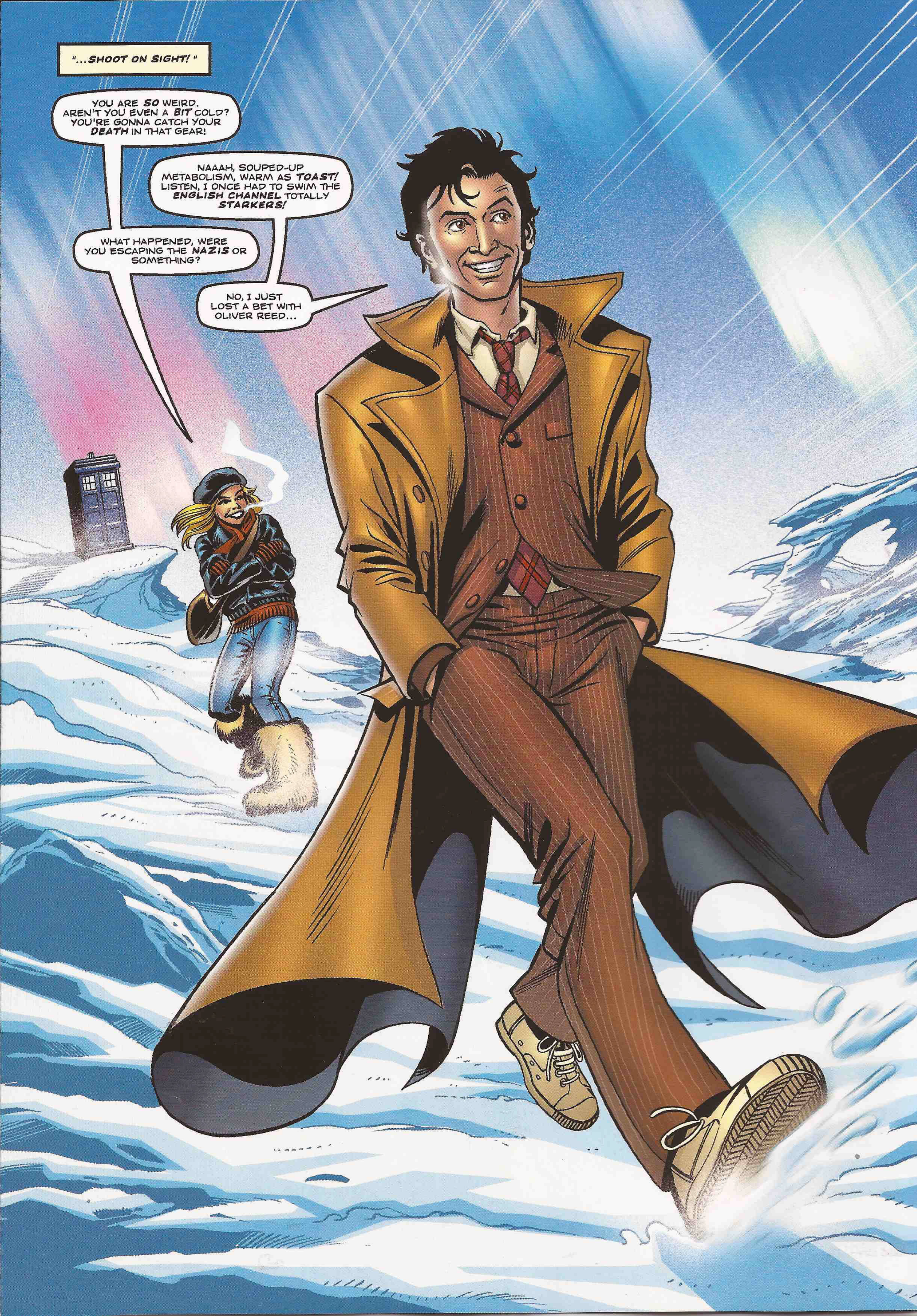
Next issue: Attack of the Graske.

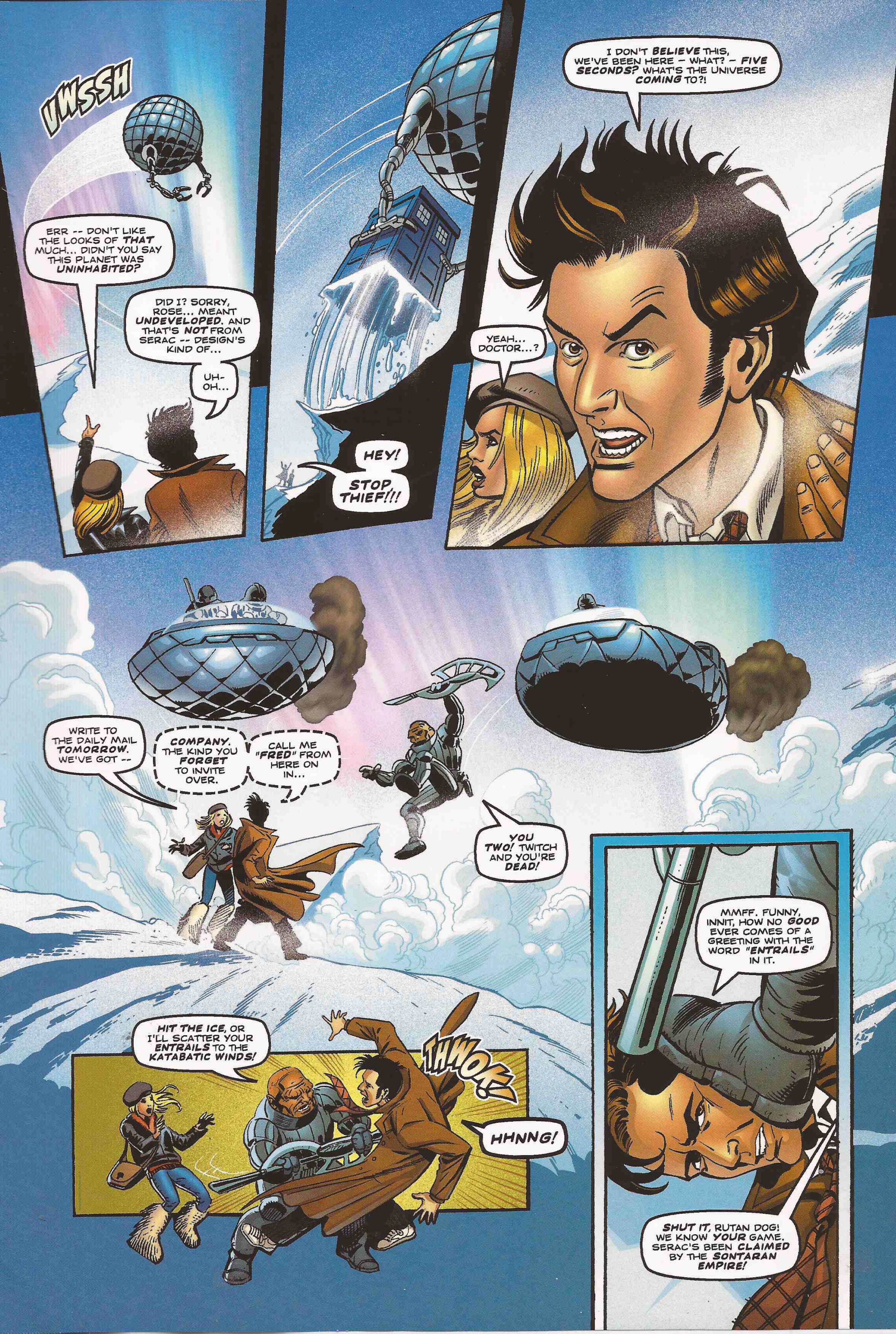

IT WAS THE MORNING AFTER THE **SILVERFIRE** -- THE ICE THAT **BURNS**.
THE PITILESS STORM BLAZED ACROSS THE POLAR WASTES OF **SERAC** FOR ELEVEN DAYS.
LASHED TO THE SOLAR STACKS IN 1000 KPH WINDS, CREWMAN **XTAL** TOOK **SIX MINUTES** TO **DIE**.
I HAVE TODAY'S **STATUS REPORT**, COLONEL SNATHE. THE CREW --
I'M **WELL AWARE** OF THE SORRY STATE OF AFFAIRS ON THIS RIG, LEROX -- AND THIS MISCREANT CREW'S **PART** IN THEM.
THE **EXECUTIONS** WILL CONTINUE UNTIL **MORALE** IMPROVES.
WE'RE **ELEVEN DAYS** BEHIND SCHEDULE. I WANT DATA FROM THE **AQUATIC PROBES**. I WANT TO KNOW WHEN WE CAN **DRILL**.
I SWEAR, I'M GOING TO **STRIP** THIS TRACKLESS WASTE TO THE **OCEAN FLOOR** AND LEAVE ITS EMPTY HUSK BOILING IN THE **SUN!**
FOR THE MINING RIG ***THE BETROTHAL OF SONTAR***, IT WAS THE MORNING EVERYTHING **CHANGED**.
I HOPE I'VE MADE MYSELF CLEAR...
CREWMAN XTAL LOOKS **LONELY**.

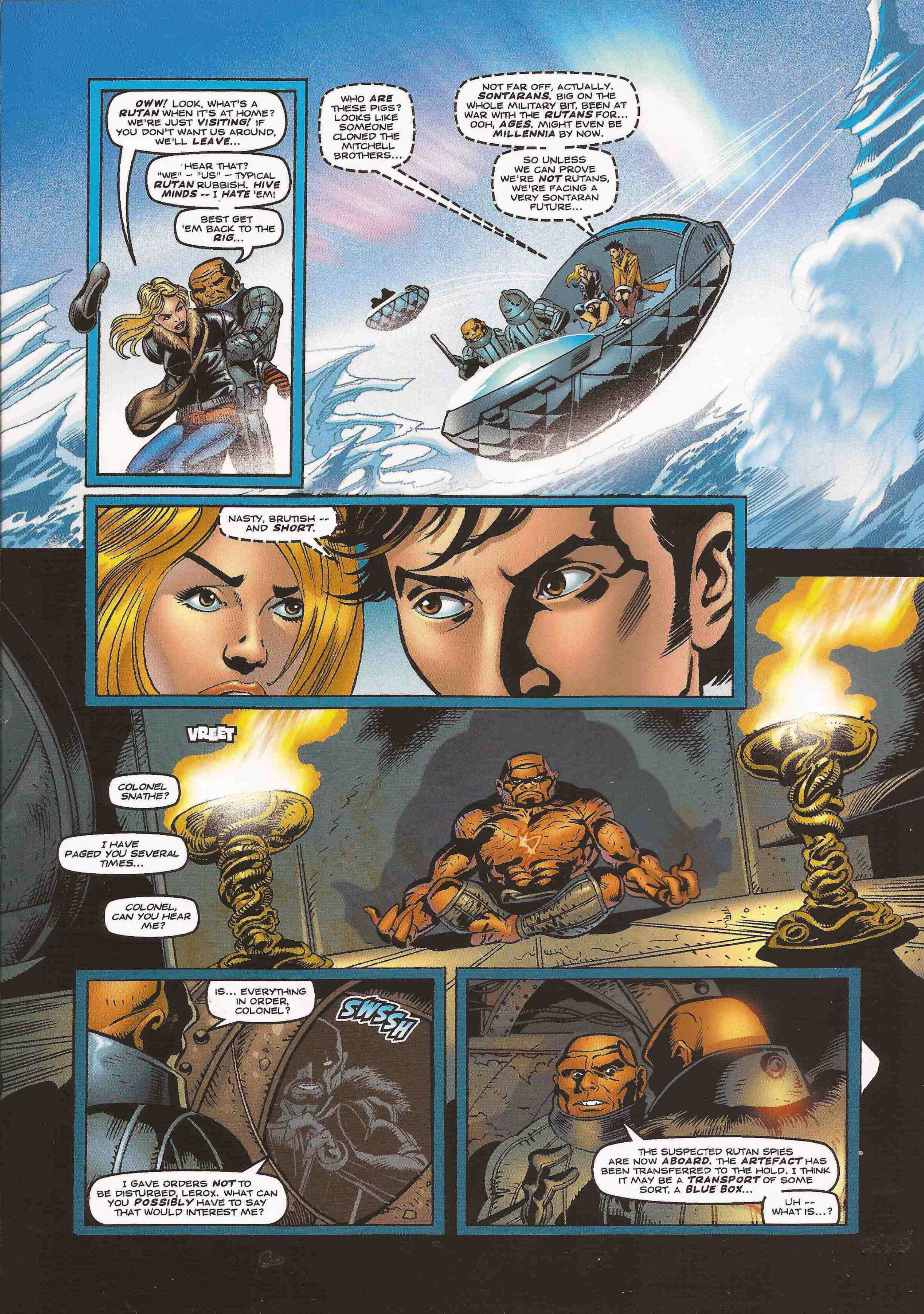
THE BETROTHAL OF SONTAR

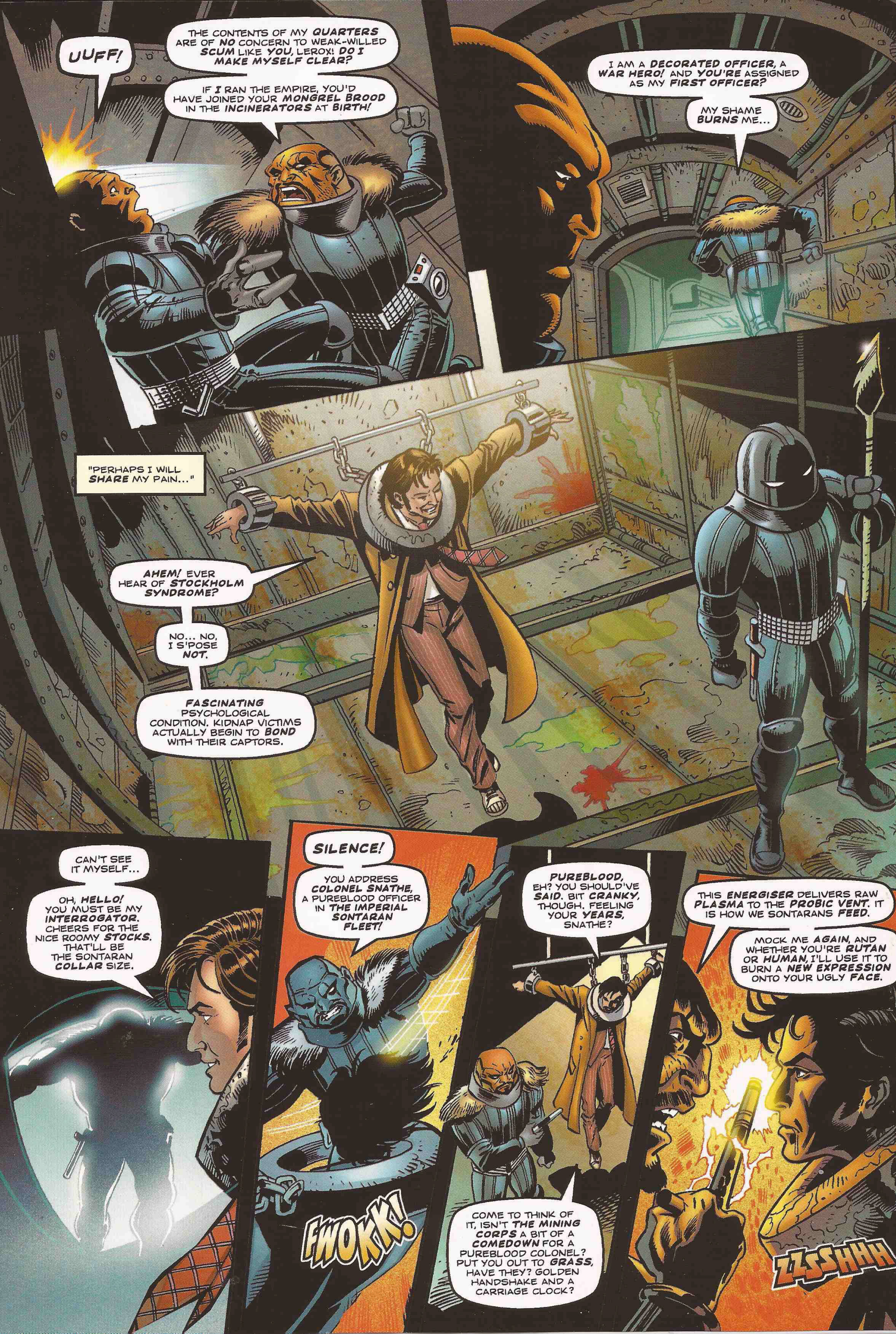
STORY: **JOHN TOMLINSON & NICK ABADZIS** PENCIL ART: **MIKE COLLINS** INKS: **DAVID A ROACH**
COLOURS: **JAMES OFFREDI** LETTERING: **ROGER LANGRIDGE** EDITORS: **CLAYTON HICKMAN & SCOTT GRAY**
SONTARANS CREATED BY: **ROBERT HOLMES**

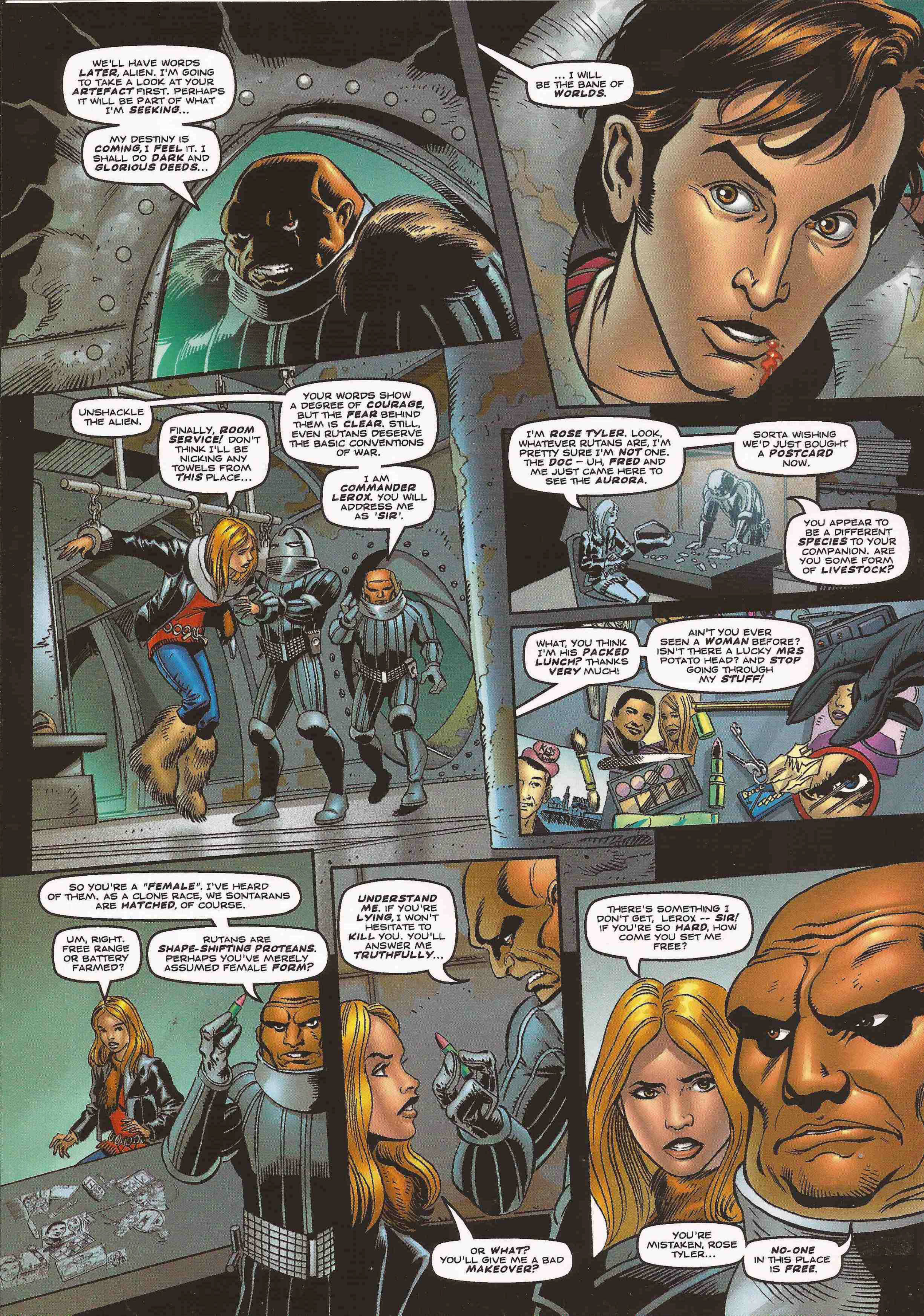

THEY ARE **THE INUK**, AND THEY **WATCH**.
SHRAZZZ!
HAH! STINKIN' CURS MOVE LIKE LIGHTNING-STRUCK **ROACHES** -- BUT OL' **SKAGG'S** STILL GOT THE MOVES!
HEY, **COMMANDER LEROX** -- COME DOWN! WE ALL KNOW HOW YOU LOVE **TARGET PRACTICE! HAH-HAH-HAH!**
NOT EVEN **TEMPTED**, LEROX? I WISH I COULD SAY I WAS **SURPRISED**.
SOLDIERS KILL ONLY THE **ENEMY**, COLONEL. **BARBARIANS** KILL ONLY FOR **PLEASURE**.
PERHAPS YOU'D LIKE TO HOLD A **FUNERAL** FOR THE LOCAL **VERMIN**? DO YOU HAVE EVEN A **TRACE** OF OUR RACE'S **SPIRIT** IN YOUR **BLOOD**?
MAKE YOUR LITTLE REPORT AND GET OUT OF MY **SIGHT**.
VERY WELL. AN AERIAL PROBE HAS SIGHTED AN **ALIEN ARTEFACT** ON THE NOORD EISIG SHELF...
WHAT?
SKAGG! KREGE! FORM A **RECONNAISSANCE PARTY** AND TRACK THAT PROBE! **I WANT THAT ARTEFACT!**
IF YOU MEET WITH **ANY** RESISTANCE...

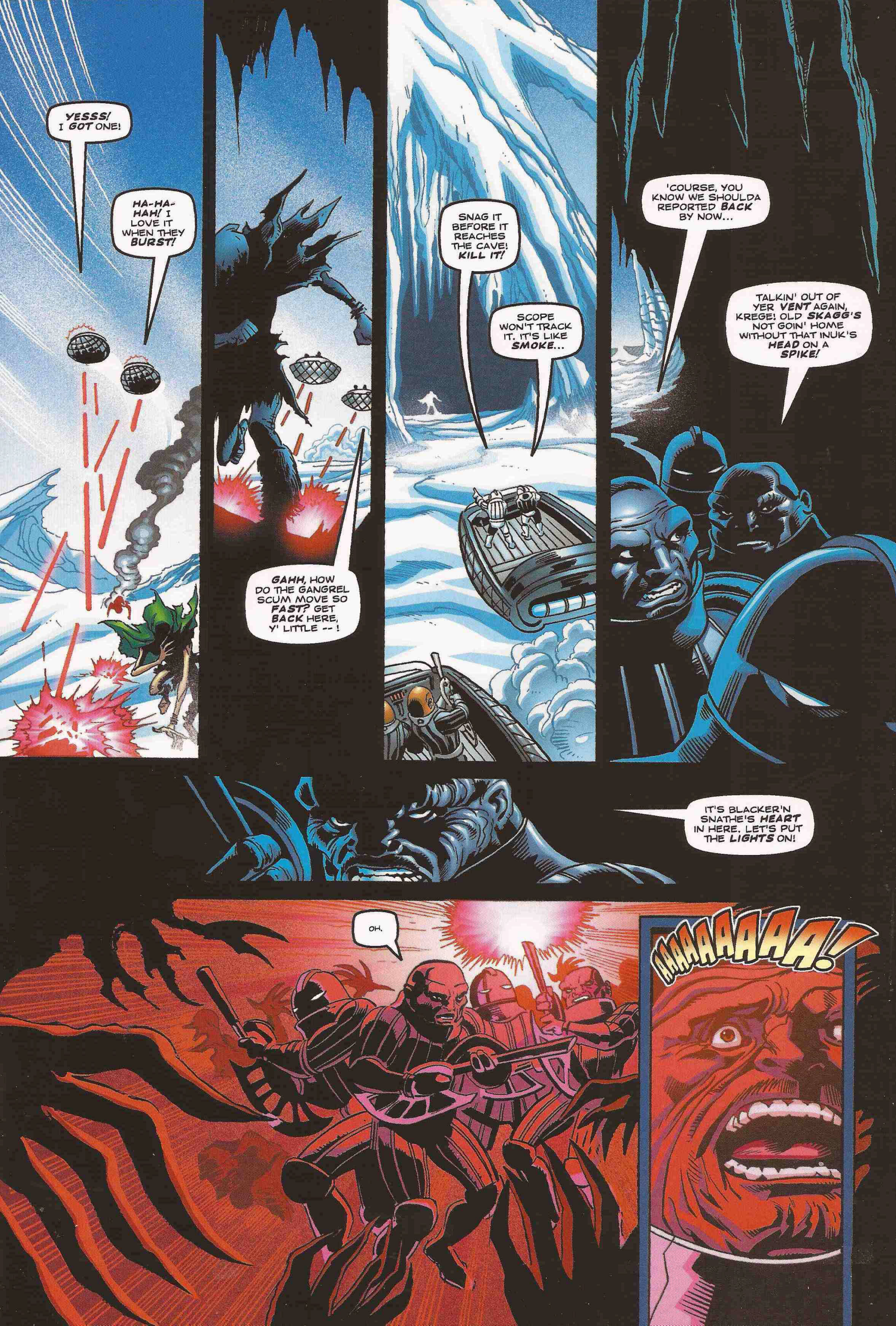

"...SHOOT ON SIGHT!"
YOU ARE SO WEIRD. AREN'T YOU EVEN A BIT COLD? YOU'RE GONNA CATCH YOUR DEATH IN THAT GEAR!
NAAAH, SOUPED-UP METABOLISM, WARM AS TOAST! LISTEN, I ONCE HAD TO SWIM THE ENGLISH CHANNEL TOTALLY STARKERS!
WHAT HAPPENED, WERE YOU ESCAPING THE NAZIS OR SOMETHING?
NO, I JUST LOST A BET WITH OLIVER REED...

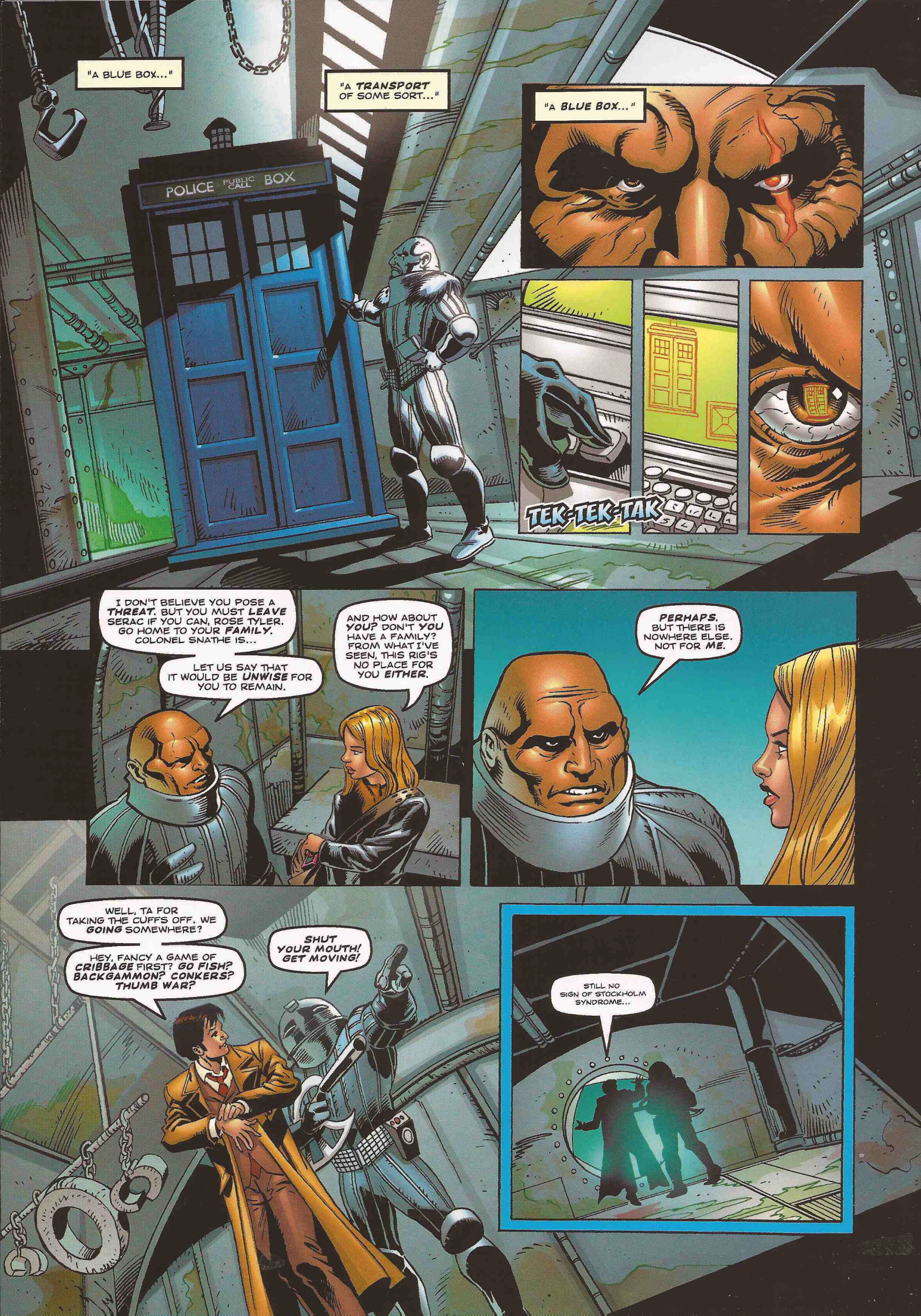

UWSSH
ERR -- DON'T LIKE THE LOOKS OF THAT MUCH... DIDN'T YOU SAY THIS PLANET WAS UNINHABITED?
DID I? SORRY, ROSE... MEANT UNDEVELOPED. AND THAT'S NOT FROM SERAC -- DESIGN'S KIND OF...
UH-OH...
HEY! STOP THIEF!!!
I DON'T BELIEVE THIS, WE'VE BEEN HERE - WHAT? - FIVE SECONDS? WHAT'S THE UNIVERSE COMING TO?!
YEAH... DOCTOR...?
WRITE TO THE DAILY MAIL TOMORROW. WE'VE GOT --
COMPANY. THE KIND YOU FORGET TO INVITE OVER.
CALL ME "FRED" FROM HERE ON IN...
YOU TWO! TWITCH AND YOU'RE DEAD!
HIT THE ICE, OR I'LL SCATTER YOUR ENTRAILS TO THE KATABATIC WINDS!
THWOK!
HHNNG!
MMFF. FUNNY, INNIT, HOW NO GOOD EVER COMES OF A GREETING WITH THE WORD "ENTRAILS" IN IT.
SHUT IT, RUTAN DOG! WE KNOW YOUR GAME. SERAC'S BEEN CLAIMED BY THE SONTARAN EMPIRE!

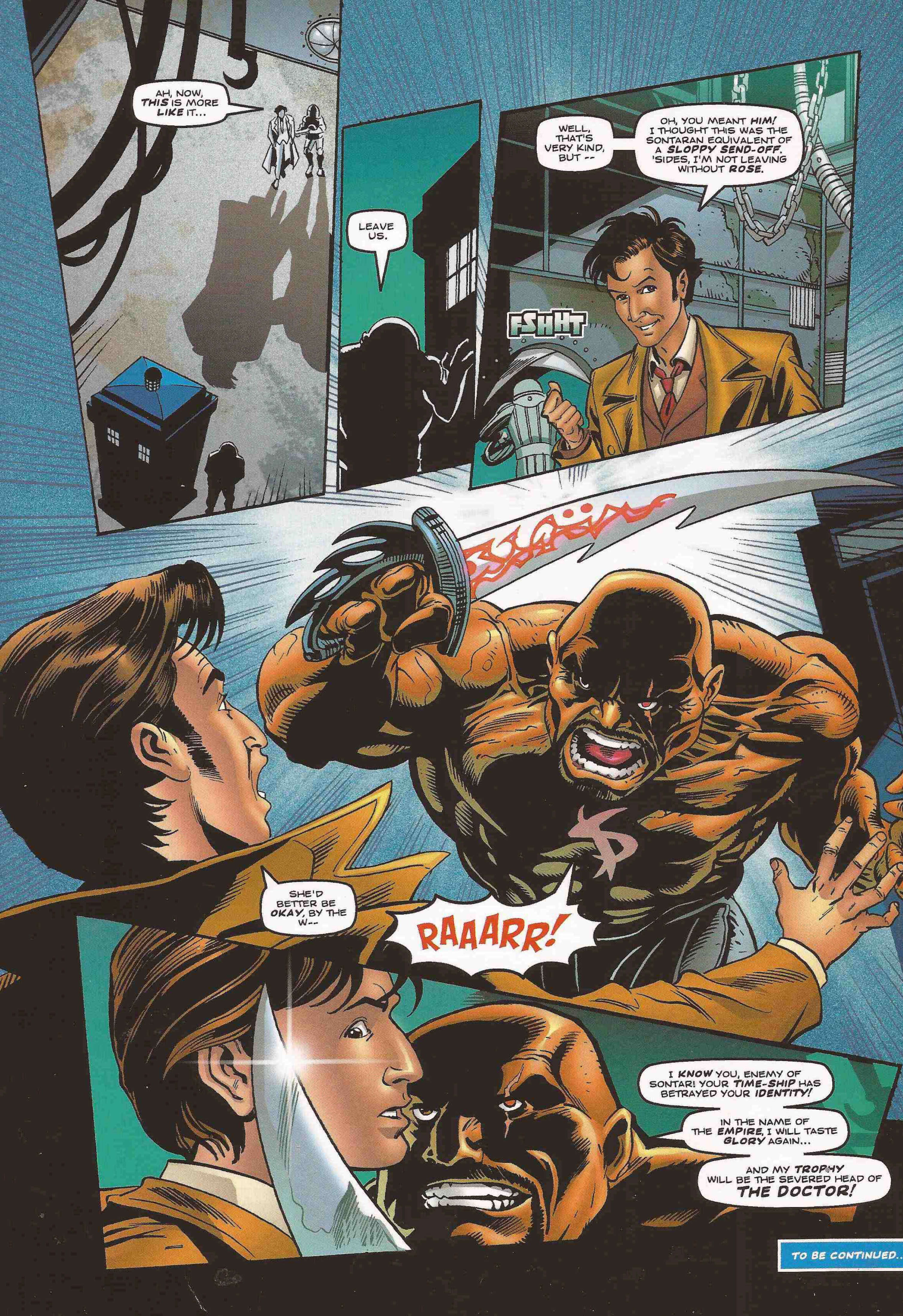

OWW! LOOK, WHAT'S A RUTAN WHEN IT'S AT HOME? WE'RE JUST VISITING! IF YOU DON'T WANT US AROUND, WE'LL LEAVE...
"HEAR THAT? "WE" - "US" - TYPICAL RUTAN RUBBISH. HIVE MINDS -- I HATE 'EM!
BEST GET 'EM BACK TO THE RIG...
WHO ARE THESE PIGS? LOOKS LIKE SOMEONE CLONED THE MITCHELL BROTHERS...
NOT FAR OFF, ACTUALLY. SONTARANS. BIG ON THE WHOLE MILITARY BIT, BEEN AT WAR WITH THE RUTANS FOR... OOH, AGES. MIGHT EVEN BE MILLENNIA BY NOW.
SO UNLESS WE CAN PROVE WE'RE NOT RUTANS, WE'RE FACING A VERY SONTARAN FUTURE...
NASTY, BRUTISH -- AND SHORT.
VREET
COLONEL SNATHE?
I HAVE PAGED YOU SEVERAL TIMES...
COLONEL, CAN YOU HEAR ME?
IS... EVERYTHING IN ORDER, COLONEL?
SWSSH
I GAVE ORDERS NOT TO BE DISTURBED, LEROX. WHAT CAN YOU POSSIBLY HAVE TO SAY THAT WOULD INTEREST ME?
THE SUSPECTED RUTAN SPIES ARE NOW ABOARD. THE ARTEFACT HAS BEEN TRANSFERRED TO THE HOLD. I THINK IT MAY BE A TRANSPORT OF SOME SORT, A BLUE BOX...
UH -- WHAT IS...?


UUFF!
THE CONTENTS OF MY QUARTERS ARE OF NO CONCERN TO WEAK-WILLED SCUM LIKE YOU, LEROX! DO I MAKE MYSELF CLEAR?
IF I RAN THE EMPIRE, YOU'D HAVE JOINED YOUR MONGREL BROOD IN THE INCINERATORS AT BIRTH!
I AM A DECORATED OFFICER, A WAR HERO! AND YOU'RE ASSIGNED AS MY FIRST OFFICER?
MY SHAME BURNS ME...
"PERHAPS I WILL SHARE MY PAIN..."
AHEM! EVER HEAR OF STOCKHOLM SYNDROME?
NO... NO, I S'POSE NOT.
FASCINATING PSYCHOLOGICAL CONDITION. KIDNAP VICTIMS ACTUALLY BEGIN TO BOND WITH THEIR CAPTORS.
CAN'T SEE IT MYSELF...
OH, HELLO! YOU MUST BE MY INTERROGATOR. CHEERS FOR THE NICE ROOMY STOCKS. THAT'LL BE THE SONTARAN COLLAR SIZE.
SILENCE!
YOU ADDRESS COLONEL SNATHE, A PUREBLOOD OFFICER IN THE IMPERIAL SONTARAN FLEET!
FWOKK!
PUREBLOOD, EH? YOU SHOULD'VE SAID. BIT CRANKY, THOUGH. FEELING YOUR YEARS, SNATHE?
COME TO THINK OF IT, ISN'T THE MINING CORPS A BIT OF A COMEDOWN FOR A PUREBLOOD COLONEL? PUT YOU OUT TO GRASS, HAVE THEY? GOLDEN HANDSHAKE AND A CARRIAGE CLOCK?
THIS ENERGISER DELIVERS RAW PLASMA TO THE PROBIC VENT. IT IS HOW WE SONTARANS FEED.
MOCK ME AGAIN, AND WHETHER YOU'RE RUTAN OR HUMAN, I'LL USE IT TO BURN A NEW EXPRESSION ONTO YOUR UGLY FACE.
ZZSSHHH


WE'LL HAVE WORDS **LATER**, ALIEN. I'M GOING TO TAKE A LOOK AT YOUR **ARTEFACT** FIRST. PERHAPS IT WILL BE PART OF WHAT I'M **SEEKING**...
MY DESTINY IS **COMING**, I **FEEL** IT. I SHALL DO **DARK** AND **GLORIOUS DEEDS**...
... I WILL BE THE BANE OF **WORLDS**.
UNSHACKLE THE ALIEN.
FINALLY, **ROOM SERVICE!** DON'T THINK I'LL BE NICKING ANY TOWELS FROM **THIS** PLACE...
YOUR WORDS SHOW A DEGREE OF **COURAGE**, BUT THE **FEAR** BEHIND THEM IS **CLEAR**. STILL, EVEN RUTANS DESERVE THE BASIC CONVENTIONS OF WAR.
I AM **COMMANDER LEROX**. YOU WILL ADDRESS ME AS **'SIR'**.
I'M **ROSE TYLER**. LOOK, WHATEVER RUTANS ARE, I'M PRETTY SURE I'M **NOT** ONE. THE **DOC** – UH, **FRED** AND ME JUST CAME HERE TO SEE THE **AURORA**.
SORTA WISHING WE'D JUST BOUGHT A **POSTCARD** NOW.
YOU APPEAR TO BE A DIFFERENT **SPECIES** TO YOUR COMPANION. ARE YOU SOME FORM OF **LIVESTOCK?**
WHAT, YOU THINK I'M HIS **PACKED LUNCH**? THANKS **VERY** MUCH!
AIN'T YOU EVER SEEN A **WOMAN** BEFORE? ISN'T THERE A LUCKY **MRS** POTATO HEAD? AND **STOP** GOING THROUGH MY **STUFF!**
SO YOU'RE A **"FEMALE"**. I'VE HEARD OF THEM. AS A CLONE RACE, WE SONTARANS ARE **HATCHED**, OF COURSE.
UM, RIGHT. FREE RANGE OR BATTERY FARMED?
RUTANS ARE **SHAPE-SHIFTING PROTEANS**. PERHAPS YOU'VE MERELY ASSUMED FEMALE **FORM?**
UNDERSTAND ME. IF YOU'RE **LYING**, I WON'T HESITATE TO **KILL** YOU. YOU'LL ANSWER ME **TRUTHFULLY**...
OR **WHAT?** YOU'LL GIVE ME A BAD **MAKEOVER?**
THERE'S SOMETHING I DON'T GET, LEROX -- **SIR!** IF YOU'RE SO **HARD**, HOW COME YOU SET ME FREE?
YOU'RE MISTAKEN, ROSE TYLER...
NO-ONE IN THIS PLACE IS **FREE**.


YESSS! I GOT ONE!
HA-HA-HAH! I LOVE IT WHEN THEY BURST!
GAHH, HOW DO THE GANGREL SCUM MOVE SO FAST? GET BACK HERE, Y' LITTLE -- !
SNAG IT BEFORE IT REACHES THE CAVE! KILL IT!
SCOPE WON'T TRACK IT. IT'S LIKE SMOKE...
'COURSE, YOU KNOW WE SHOULDA REPORTED BACK BY NOW...
TALKIN' OUT OF YER VENT AGAIN, KREGE! OLD SKAGG'S NOT GOIN' HOME WITHOUT THAT INUK'S HEAD ON A SPIKE!
IT'S BLACKER'N SNATHE'S HEART IN HERE. LET'S PUT THE LIGHTS ON!
OH.
AAAAAAAA!


"A BLUE BOX..."
"A TRANSPORT OF SOME SORT..."
POLICE PUBLIC CALL BOX
"A BLUE BOX..."
TEK-TEK-TAK
I DON'T BELIEVE YOU POSE A THREAT. BUT YOU MUST LEAVE SERAC IF YOU CAN, ROSE TYLER. GO HOME TO YOUR FAMILY. COLONEL SNATHE IS...
LET US SAY THAT IT WOULD BE UNWISE FOR YOU TO REMAIN.
AND HOW ABOUT YOU? DON'T YOU HAVE A FAMILY? FROM WHAT I'VE SEEN, THIS RIG'S NO PLACE FOR YOU EITHER.
PERHAPS. BUT THERE IS NOWHERE ELSE. NOT FOR ME.
WELL, TA FOR TAKING THE CUFFS OFF. WE GOING SOMEWHERE?
HEY, FANCY A GAME OF CRIBBAGE FIRST? GO FISH? BACKGAMMON? CONKERS? THUMB WAR?
SHUT YOUR MOUTH! GET MOVING!
STILL NO SIGN OF STOCKHOLM SYNDROME...


AH, NOW, THIS IS MORE LIKE IT...
LEAVE US.
WELL, THAT'S VERY KIND, BUT --
OH, YOU MEANT HIM! I THOUGHT THIS WAS THE SONTARAN EQUIVALENT OF A SLOPPY SEND-OFF. 'SIDES, I'M NOT LEAVING WITHOUT ROSE.
FSHHT
SHE'D BETTER BE OKAY, BY THE W--
RAAARR!
I KNOW YOU, ENEMY OF SONTAR! YOUR TIME-SHIP HAS BETRAYED YOUR IDENTITY!
IN THE NAME OF THE EMPIRE, I WILL TASTE GLORY AGAIN...
AND MY TROPHY WILL BE THE SEVERED HEAD OF THE DOCTOR!

TO BE CONTINUED...

DVD PREVIEW

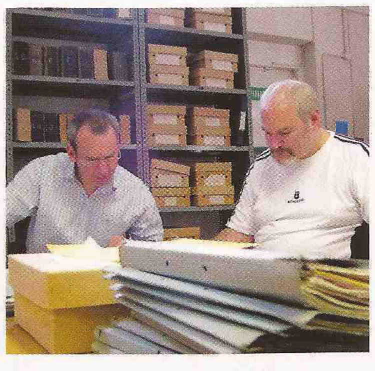
THE BEGINNING BOXSET

DVD BBC DVD/2 Entertain | **CERT** 12 | **PRICE** £29.99 RRP | **OUT** 30 January 2006 | **PREVIEW BY** David Darlington

AT LAST – THE DEFINITIVE RELEASE OF the earliest works of *Doctor Who*! Beautifully restored and lavishly presented versions of the first 13 episodes, plus the full recording session for the abandoned earlier recording of *An Unearthly Child*, the very first episode of all. Given that with this release 2 Entertain is truly spoiling us, is it churlish to wonder why *The Beginning* wasn't rush-released back in March or April, riding the first wave of publicity for the new run of *Doctor Who*?

"It's down to the fact that schedules are planned so far in advance," reveals DVD content producer Steve Roberts. "We had probably started working on 2005's releases before we even knew *Doctor Who* was coming back, never mind when it might be transmitted!" It's amusing, though, that two consecutive *Doctor Who* DVD releases have been boxed sets of 'first' series...

"Yes, in fact, the two box sets were, at one stage, going to be released alongside each other," Roberts grins. "However, asking the fans to shell out for two box sets in the same month was too much, so *The Beginning* was pushed back into 2006. It's also better that there has been time for new fans to get to know something about the old series before this release. I mean, can you imagine an eager new fan watching *Rose* and then rushing out to buy *An Unearthly Child*? A bit of a culture shock, I'd imagine..."

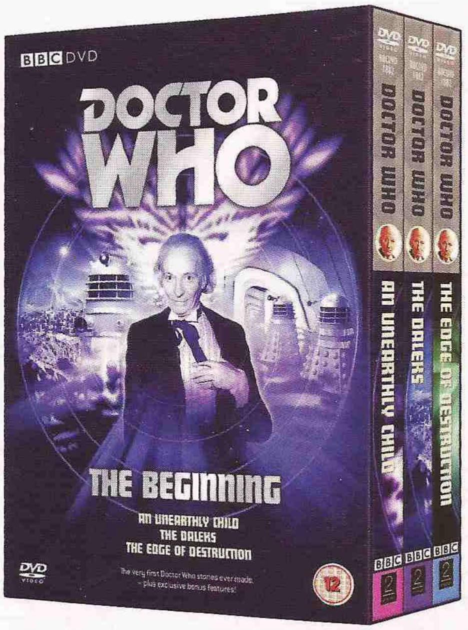


▶ *Steve Broster and Richard Molesworth knee-deep in research at the BBC's Written Archive Centre.*

Earlier this decade, 'remastered' versions of all of these episodes were released on VHS. Are the new versions really so much better for a further spin cycle round the clean-up machines? "Although we only remastered the stories five years ago," Roberts asserts, "technology has come so far that the only option was to start from scratch. We compared one of those earlier remasters against a modern transfer, and the results were conclusive – we had to go back to the original film."

The soundtracks for the episodes have perhaps been improved even more than the pictures, as audio restoration expert Mark Ayres reveals: "It is the first time I have touched these episodes – audio clean-up was usually not considered necessary back in the days of VHS! We decided to leave the full unedited pilot recording basically 'warts and all', as it had also been decided to include a 'new' edited version of the pilot – that is, to present the recording in a form in which it might have appeared had they not remounted it. An earlier VHS release had married the start of the episode to one of the takes of the final section, while a transmitted version had used the alternative take of the TARDIS scenes. [Content producer] Paul

▲ *Top left: Gary Russell, William Russell, Richard Martin and Carole Ann Ford, joined by (above left) Verity Lambert for the boxset's various commentaries.*



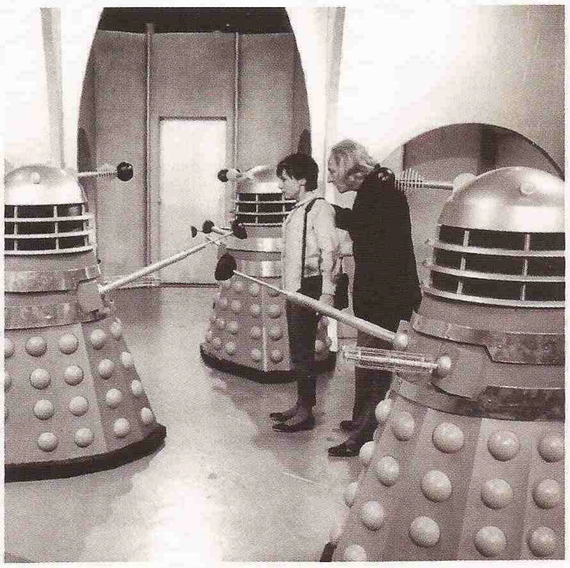
Vanezis wanted to try using the best of both takes – the results of which exceeded my expectations!"

And what of the other episodes? "Although I know this to be controversial," continues Ayres, "I re-timed a couple of miscued sound effects where such mistiming was an obvious mistake that distracted from the action. In the third episode of *The Daleks*, the Doctor's line 'If he's on time, we have three minutes' was dubbed during post-production – very unusual for the time. It will take a better lip-reader than me to work out what William Hartnell originally said, or why it was necessary to re-dub, but the game is given away by the electrical clicks that mark the point where they dropped in and out of the original track, which have, of course, now been removed. And long sections of *The Edge of Destruction* and *The Brink of Disaster* were played out with meaningful glances and much pacing up and down in a silent studio. With no dialogue or effects, every little wrinkle and smudge on the soundtrack is massively exposed. Automated tools cannot deal with soft-edged optical soundtrack 'bumps', so these had to be painstakingly removed by hand. But at least you can perhaps now believe Susan's comment that 'it's so silent in the ship'..."

"HAVING TO REMASTER 14 EPISODES from the ground up took a large chunk of the release's budget," Steve Roberts reveals. "We could have spent more on special features if we'd used the previous remasters as a starting point, but our primary job is to present the episodes themselves in the best quality. So a combination of a limited number of episode commentaries with a complementary documentary package was the best use of the remaining budget – that way we could get a good mix, whilst avoiding repetition. It was important to get a 'production' view of the studio recording for the 'pilot' version of *An Unearthly Child*, and it was interesting to hear about the remount from the actors' perspective. The Daleks don't appear until the very end of the first episode of that story, so it seemed to make sense to have a commentary on the second episode, as that's when we first get to know them – and then we used a further episode of each of the two directors of that story. And with Ian Levine's *Over the Edge* documentary having covered all bases on *The Edge of Destruction* already, there was little point in a commentary."

We can't avoid talk of documentaries for long, since this release features no fewer than five such special features. Why quite so many? "We all felt this release had to be definitive," says Roberts. "The intention was to produce three featurettes – one looking at the creation of the show, one about the Daleks and another about the early stories from the actors' perspective. However, the sheer enthusiasm of the various producers took over, and the scope of the extras package blossomed – whilst remaining on budget, thanks to people selflessly taking a lot less pay so that they could plough it back into delivering a better product."

"Although these stories were remastered five years ago, technology has come so far that we started again from scratch."



▼ *The Daleks make their first terrifying appearance in* The Survivors *on 28 December 1963.*

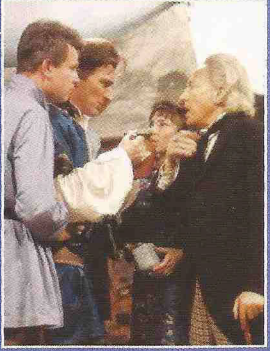
Of the five, the 'flagship' documentary is *Doctor Who: Origins*, put together by Richard Molesworth and Steve Broster. "When Steve Roberts asked me if I fancied making a documentary around the origins of *Doctor Who*, it was one of the quickest decisions I've ever made," smiles Molesworth. "I grinned for weeks! And although I'd read numerous essays on the creation of the series, it wasn't until I'd established for myself a timeline of events that the 'story' of the origins of *Doctor Who* started to come to life for me for the first time. And only then was I confident that I could make a ▶

ON THE DISCS

STORIES
An Unearthly Child
by Anthony Coburn (4 Episodes)
The Daleks
by Terry Nation (7 Episodes)
The Edge of Destruction
by David Whitaker (2 Episodes)
FEATURING The First Doctor, Ian, Barbara and Susan.
EXTRAS

- ▶ All recorded material for the pilot version of *An Unearthly Child*, plus a new 25-minute edited version.
- ▶ Commentaries on 6 of the 14 episodes, featuring contributions from stars Carole Ann Ford and William Russell, producer Verity Lambert, and directors Waris Hussein, Richard Martin and Christopher Barry, moderated by Gary Russell.
- ▶ Five documentary featurettes: *Doctor Who: Origins* (the story of *Doctor Who*'s genesis), *Over the Edge* (an in-depth look at *The Edge of Destruction*), *Inside the Spaceship* (an overview of the TARDIS), *Masters of Sound* (a study of the music and sound effects on these earliest shows) and the self-explanatory *Creation of the Daleks*.
- ▶ Reduced *Marco Polo*: a half-hour reconstruction in audio and photographs, giving a flavour of *Doctor Who*'s long-lost fourth story.
- ▶ Three comedy skits from 1999's *Doctor Who Night: The Pitch of Fear, The Web of Caves* and *The Kidnappers*.
- ▶ *The Corridor Sketch*, a 1991 Reeltime Pictures production, produced by Keith Barnfather and directed by Kevin Davies.
- ▶ Photo galleries
- ▶ *Radio Times* billings and articles (PDF)
- ▶ The complete original script for the pilot version of *An Unearthly Child* (PDF)
- ▶ Dolby 5.1 surround mix of the original recording of the theme tune, plus material recorded for the title sequence in 1963.

EXTRAS
MARCO POLO



"I had long felt that *Marco Polo* should very much be part of *The Beginning*," asserts Mark Ayres. "Although it was part of the second commissioning cycle for the series, it resolves the cliff-hanger from the end of *The Brink of Disaster*, and finishes without a cliff-hanger itself. Indeed, had *Doctor Who* not continued beyond that point, those first four stories would have made a splendid run in themselves. And, of course, *Marco Polo* is the first of the missing stories... hence I felt that we really needed to cover the serial in some way on this release. The solution we came up with was to present a half-hour *Reduced Marco Polo* using the surviving telesnaps, and we approached Derek Handley to make it for us. Of course, half an hour is barely enough to scratch the surface of a seven-part serial, but Derek has done us proud, giving a broad outline of the story, even if much of the detail is lost..."

▲ *William Russell as Ian on set for* The Edge of Destruction.

> "It's amazing how many of the key personnel are still around, 42 years on. The documentary could fill three discs!"

◄ programme that would then tell the story in an informative and entertaining way."

"On other projects I've done," Molesworth continues, "such as the *Mind Robber* or *Ghost Light* documentaries, the story of what went on is told only through the recollections of the interviewees, but I knew that we couldn't take that approach here, as many of the key people are no longer with us. Even if we were lucky enough to talk to the surviving cast and crew, I didn't think they could be in a position to tell the whole story. On top of this, I knew about the plethora of documentation that the BBC still holds in its Written Archive. I quickly came to the conclusion that this documentary had to be scripted – narration was the key. And by being more focussed in what contributions I was looking to get from people, it enabled me to perhaps put questions to Waris Hussein, Richard Martin, Verity Lambert *et al* that perhaps they'd not been asked before."

"I'm amazed at how many key personnel are still around," adds Steve Broster. "It's 42 years on, so the contributors have to be, at the very least, in their late 60s. We have the Producer and the Director of the first story, two of the main stars, and some key contributors to how it originally looked and sounded. With reference to the story we had to tell, we've tried to bring a fresh perspective to the material. We hope the old fans will learn something, but we're conscious the new series will bring people to *The Beginning* box set keen to know how *Doctor Who* actually started all those years ago. So there has to be clarity, and there has to be entertainment. Richard's original script superbly brought together all the facts, and we then had to narrow that down into what was essential. To tell the whole thing in detail, we would need a three-disc set just for the documentary! Indeed, the first cut was 90 minutes long..."

"STEVE HAD THE UNENVIABLE TASK OF editing the whole thing together," says Molesworth, "and he quickly grasped where I was coming from, and was able to start offering his own suggestions. At the BBC's Written Archive, we were given unprecidented access to the original paperwork, and permission to scan the actual documents, which took us a whole day, but was worthwhile."

"We knew that large parts of the story could only be told using narration and on-screen visuals," Broster continues, "mainly taking the form of those scans. This was a particular challenge from an editing point of view – there was a danger of these sections being very dry, so it was up to me to bring dynamism to them. I did this with use of movement, animation, music – any technique I could, to lift the material from being purely two dimensional. Terry Molloy's narration helps enormously."

"Steve Roberts suggested using Terry," interjects Molesworth, "because he'd just worked with him on the commentary of *Revelation of the Daleks*, and he's superb."

"He brings enormous gravitas to the proceedings," agrees Broster, "hitting the required tone to perfection with hardly any direction: a consumate professional!"

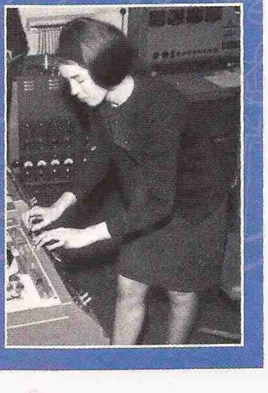
"Where we really got lucky," continues Molesworth, "was being granted access to the full, unedited film of an interview that Sydney Newman [the man generally regarded as the 'creator' of *Doctor Who*] recorded in 1984. He talked at length about the origins of the series, and it was all material that has never been seen or heard before – so even the most die-hard fans will find something new. But we didn't set out to make a documentary that was good enough to go on a *Doctor Who* DVD – we set out to make something good enough to be shown on BBC One, prime-time! I'll let others decide if we managed that."

"We had a lot to fit into our running time," Broster concludes, "but that works in our favour because it's not overlong or padded. The reaction we've had from preview screenings is that it feels like a very quick 53 minutes..."

"I think what Richard and Steve have done with *Doctor Who: Origins* is astonishing," enthuses Steve Roberts, "effectively delivering a fascinating prime-time documentary on a budget that wouldn't pay the hospitality bill for most prime-time TV shows! That documentary is the highlight of the release as far as I'm concerned. Perhaps it's time we all retired, going out on a high – I just don't see how we can top this one!"

► *Davros actor Terry Molloy narrates* Doctor Who: Origins

EXTRAS
THE THEME TUNE



"A couple of years ago," reveals Mark Ayres, "while remastering the original *Doctor Who* theme for the umpteenth time, I made a 5.1 surround mix of the original recording. I have long wanted to let fans hear this mix, and *The Beginning* provides an ideal opportunity. The 5.1 mix is actually quite subtle, as I worked exclusively with the elements of the original Delia Derbyshire [*right*] recording – nothing added, nothing taken away..."

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

NOW LOCATED AT: The Warehouse, Hawk Hill, Battlesbridge, Essex SS11 7RJ
TEL: 01424 436 825 FAX: 01424 436 843
WEBSITE ADDRESS NOW: www.whoone.co.uk EMAIL: burtonswho1@whoone.co.uk

Send 2 x 1st class stamps for full Burtons catalogue of over 1200 items

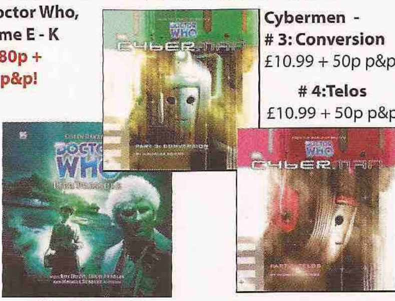
DATES & PRICES SUBJECT TO CHANGE AT ANY TIME BY THE PRODUCERS

100 PIECE JIGSAW
New villains - Cassandra, Dalek, Slitheen, Reapers
£6.99 +£1.25 p&p

1000 PIECE JIGSAW
Daleks & TARDIS
£9.99 +£1.50 p&p

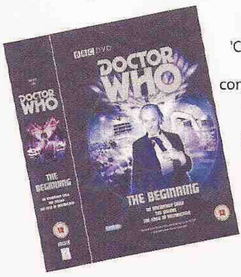
ANOTHER BURTONS BARGAIN!
The Encyclopedia of Doctor Who, Volume E - K
Just 80p + 50p p&p!

BIG FINISH AUDIO DRAMA

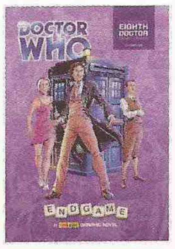


Cybermen -
# 3: Conversion
£10.99 + 50p p&p
# 4:Telos
£10.99 + 50p p&p

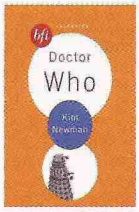
Pier Pressure
£14.99 + 50p p&p



'Classic series' **DVD Box Set**
The Beginning - comprises the first 3 stories:
An Unearthly Child
The Daleks
Edge of Destruction
£29.99+ £1.00 p&p



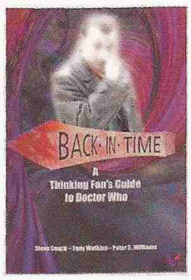
Graphic Novel: Endgame
First in a series of graphic novels collecting the complete 8th Doctor comic strips.
£14.99 + £1.25 p&p



BFI Classics: Doctor Who
New book on Who by the acclaimed author and Telos novella contributor.
Softback, 192 pages
£12.99 + £1.25 p&p

DALEK MOUSE MAT
£6.99 + £1.25 p&p

Short Trips 15: The History of Christmas
Fabulous festive anthology of Dr Who tales
Hardback, £14.99 + £1.25 p&p

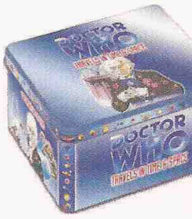


Back in Time: A Thinking Fan's Guide to Doctor Who
by Steve Couch, Tony Watkins & Peter S. Williams
Paperback, 240 pages
£6.99 + £1.25 p&p

Dalek Triangle -
(also available as keyring)
£3.99 + 35p p&p

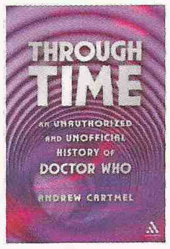
DOCTOR WHO CALENDAR 2006
LAST FEW - £7.99 POST FREE!

BBC CD LTD EDITION SET: Travels in Space & Time

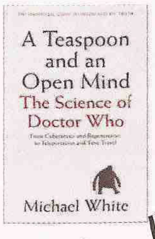


Special Tin Set of brand new, complete and unabridged readings of **Doctor Who & the Daleks**, **Doctor Who & the Zarbi** and **Doctor Who & the Crusaders**, all read by William Russell
£65.00 + £2.00 p&p

TALKING DAVROS - just a few left of this massive Christmas hit toy. Customers are advised to ring for avilabillity.
£49.95 + £2.50 p&p



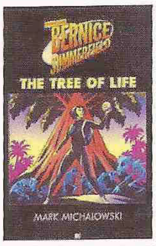
Through Time: An Unauthorised & Unofficial History of Doctor Who
by former Script Editor Andrew Cartmel
Hardback, 256 pages
£12.99 + £2.50 p&p



A Teaspoon and an Open Mind
The Science of Doctor Who
Hardback, £12.99 + £2.50 p&p

DOCTOR WHO ELECTRONIC BOARD GAME!

2 to 6 players
3 x AAA batteries required, not included
£29.95 + £4.00 p&p

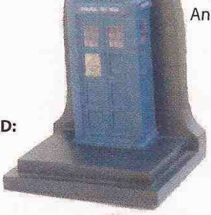


PROF. BERNICE SUMMERFIELD: THE TREE OF LIFE
New full-length hardback Bernice novel
£14.99 + £1.25 p&p

"Heavens!" cried Uncle Ted. "All these marvellous Doctor Who DVDs, books and CDs I got for Christmas keep falling off the shelf! I may have to kill myself!"

Put the gun down, Uncle Ted! And hie thee along to Burtons for a pair of our handsome **POLICE BOX BOOKENDS!** Beautifully sculpted, finely detailed and sturdy.

JUST £34.00 per pair + £5.99 p&p



DWB Compendium & DWB Interview File - articles and interviews from the early years of Dreamwatch Magazine
Softback:
DWB Compendium **£2.00** + £2 p&p
DWB Interview File **£2.50** + £2 p&p

IMPORTED STOCK

We are delighted to have recently received a quantity of the following books from the ever-popular and now much sought-after New and Missing Adventure ranges. Stock is very limited so please ring or email for availability

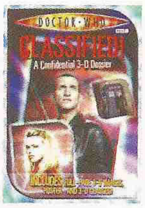
NO FUTURE
THE HIGHEST SCIENCE
CONUNDRUM
GOTH OPERA
INIFINITE REQUIEM
SANCTUARY
WAR CHILD
FIRST FRONTIER
MAN IN THE VELVET MASK
SHAKEDOWN
BLOODHEAT
TIME OF YOUR LIFE
HUMAN NATURE
SLEEPY
ALL CONSUMING FIRE

BLOOD HARVEST
ORIGINAL SIN
FALLS THE SHADOW
TRAGEDY DAY
SHADOWMIND
LEGACY
THE PIT
EMPIRE OF GLASS
DEATH AND DIPLOMACY
GHOSTS OF N-SPACE
DECEIT
BIRTHRIGHT
SORCERER'S APPRENTICE
STATE OF CHANGE

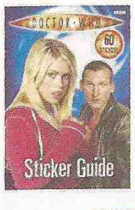
£6.00 each or 4 for £20.00

POSTAGE 50P PER BOOK, MAXIMUM £5.99 ON ANY ONE PARCEL

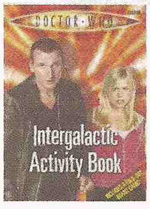
TARDIS Manual
Includes Press-out & make cardboard TARDIS
£3.99 + £1.00 p&p

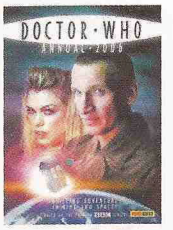


Doctor Who Classified! A Confidential 3D Dossier
Includes 3D images, poster AND 3D glasses
£4.99 + 50p p&p

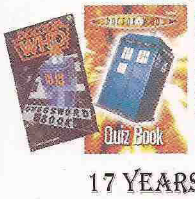


Doctor Who Sticker Guide
Doctor Who Intergalactic Activity Book
large softbacks
£3.99 + 50p p&p each





Doctor Who Annual 2006
£6.99 + £1.50 p&p



SPECIAL OFFER!
Buy the new **Doctor Who Quiz Book** & receive a **FREE Crossword Book!**
£3.99 + £1.50 p&p

42 YEARS OF DOCTOR WHO
17 YEARS OF QUALITY SERVICE AT BURTONS

SUBSCRIBE!

AND YOU'LL RECEIVE ONE ISSUE FREE!

ISSUE 364 | 4 JANUARY 2006
DOCTOR · WHO
2005 REVIEW OF THE YEAR!
The Christmas Invasion
An exclusive preview of David Tennant's debut adventure!
Steven Moffat
The poll-winning writer looks ahead to Series Two!
WORLD EXCLUSIVE!
Billie Piper
Rose Tyler's alter-ego lifts the lid on life and love in the TARDIS!
<< The Cybermen are back!
A twenty-first century makeover for a classic Doctor Who monster
ISSUE 363 | 7 DECEMBER 2005
DOCTOR · WHO
INSIDE
TORCHWOOD
Captain Jack gets his own series
SEASON SURVEY RESULTS
The best and worst of Series One
A GROATSWORTH OF WIT
The start of a brand-new comic strip
THE UNQUIET DEAD
What the Dickens was going on?
WIN! SERIES ONE ON DVD!
Farewell to the NINTH DOCTOR
SPECIAL ISSUE! We bid a fond goodbye to Christopher Eccleston's fantastic Time Lord – plus a special report from his last day on set...

DOCTOR · WHO MAGAZINE

For 26 years, **Doctor Who Magazine** has been the official source of news, features, interviews and comic strip action devoted to the BBC's immortal traveller in time and space. And with unparalleled access to the new TV series and its stars, **DWM** is now even more indispensible – don't miss out!

BY SUBSCRIBING YOU CAN BE SURE TO...

- Save money – 13 issues for the price of 12!
- Never miss an issue!
- Have **DWM** delivered to your door!
- Receive each issue without delay!
- Avoid any price rises during the year!

Fill in the coupon and post it with your payment to:

DOCTOR WHO SUBSCRIPTIONS, PO BOX 503,
LEICESTER, GREAT BRITAIN LE94 OAD

- Telephone enquiries: **01858 414712**
- Credit card hotline: **01858 414720**
- Online subscriptions: **www.paninicomics.co.uk**

DWM SUBSCRIPTION APPLICATION

Name ____________________

Address ____________________

____

____

____

Postcode ____________ Date of birth ____________

Please supply me with 13 issues of **Doctor Who Magazine** for the price of 12 subscription copies, starting with the next available issue. I understand that any Special Editions are not covered by this offer.

☐ UK rate £47.88 ☐ Europe £58.00 ☐ Other overseas £68.30

METHOD OF PAYMENT

I enclose a cheque payable to **Panini UK Ltd** ☐ Please charge my Visa ☐ Mastercard ☐

My card number is (13 or 16 digits) ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry date ☐☐ ● ☐☐ ● ☐☐

Signature

DISCOUNT RATES

☐ My **Doctor Who Appreciation Society** membership number is:

I am a member of the

☐ **Doctor Who Fan Club of Australia**

☐ **New Zealand Doctor Who Fan Club**

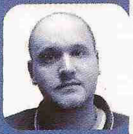
and enclose my **DWM** subscription discount voucher/label with this application.

Please contact your society for details on how you can receive special discounts to **DWM**.

JAC

RICHARD

PETER


CLAY

In 1999, four intrepid fans embarked on a televisual quest: to watch every episode of Doctor Who. All 710 of them. In order. From the start.

This is the ongoing story of...

THE TIME TEAM

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

00818

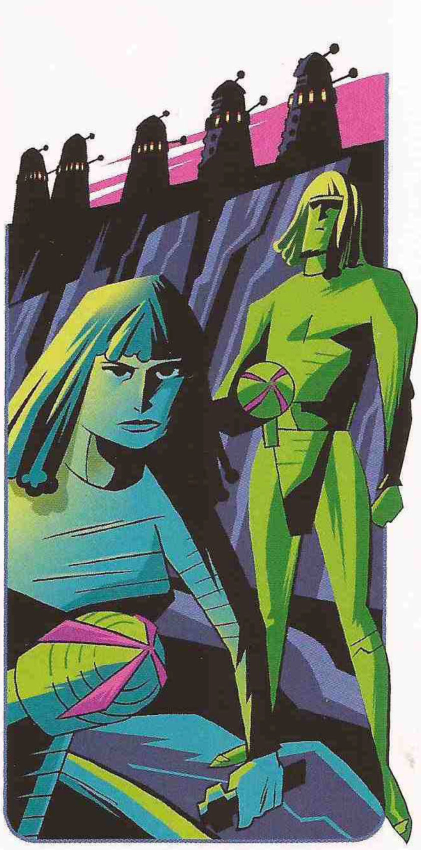
ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00158

ONE OR MORE REGULARS INCARCERATED

00213

THE TIME TEAM HAVE RECOVERED what's left of their wits after watching *The Armageddon Factor* and gather to begin a new slew of adventures with the Doctor, Romana and K9 on a random flight from the Black Guardian, the most powerfully evil, and probably the most evilly powerful, being in the cosmos.



The title *Destiny of the Daleks* encourages Clay. "We haven't had a returning monster of any kind for what feels like ages. How exciting!"

But Richard is not impressed by the opening TARDIS scene, as Romana regenerates very casually. "Regeneration's always been portrayed as being serious and potentially dangerous. But here we see Romana actively choosing what she wants to look like as she rattles through different personas. It trivialises the whole notion for a cheap laugh."

"Tush and fie, it's a welcome dose of fun!" cries Peter. "And completely out of the blue. Who could have guessed that 'Princess Astra' would turn up again as a companion? And besides, why can't Time Ladies, like Earth ladies, make sacrifices in the name of fashion?" He approves of Romana's frock coat and long scarf. "Brilliant choice of costume as well. In effect, we've now got two Doctors!"

Jac looks torn. "Maybe she was ravaged by radiation on Atrios...? Oh, who am I kidding. It's a funny scene. Best not to analyse it too deeply."

> "I rather like the look of these disco robot Movellans – there's some money being spent at long last, which is a relief!" **CLAY**

Clayton's dismayed when the Doctor and the new Romana – the lovely Lalla Ward – leave K9 behind in the TARDIS with nothing but a bad case of laryngitis for company. "K9 fighting the Daleks would have been good fun. Never mind, the dialogue's unusually characterful and witty for Terry Nation – you just *know* that new script editor Douglas Adams had a hand in it!"

The Doctor and Romana explore the desolate planet the randomiser's brought them to, see a spaceship landing and burying itself – "in a very swanky bit of model work" notes Clay – and are watched by a ghostly stranger. "Ah, still a good, old fashioned Terry Nation script in some regards," sighs Peter. Can't beat it. And the spooky winds and sparse incidental music are also reminiscent of the Hartnell years."

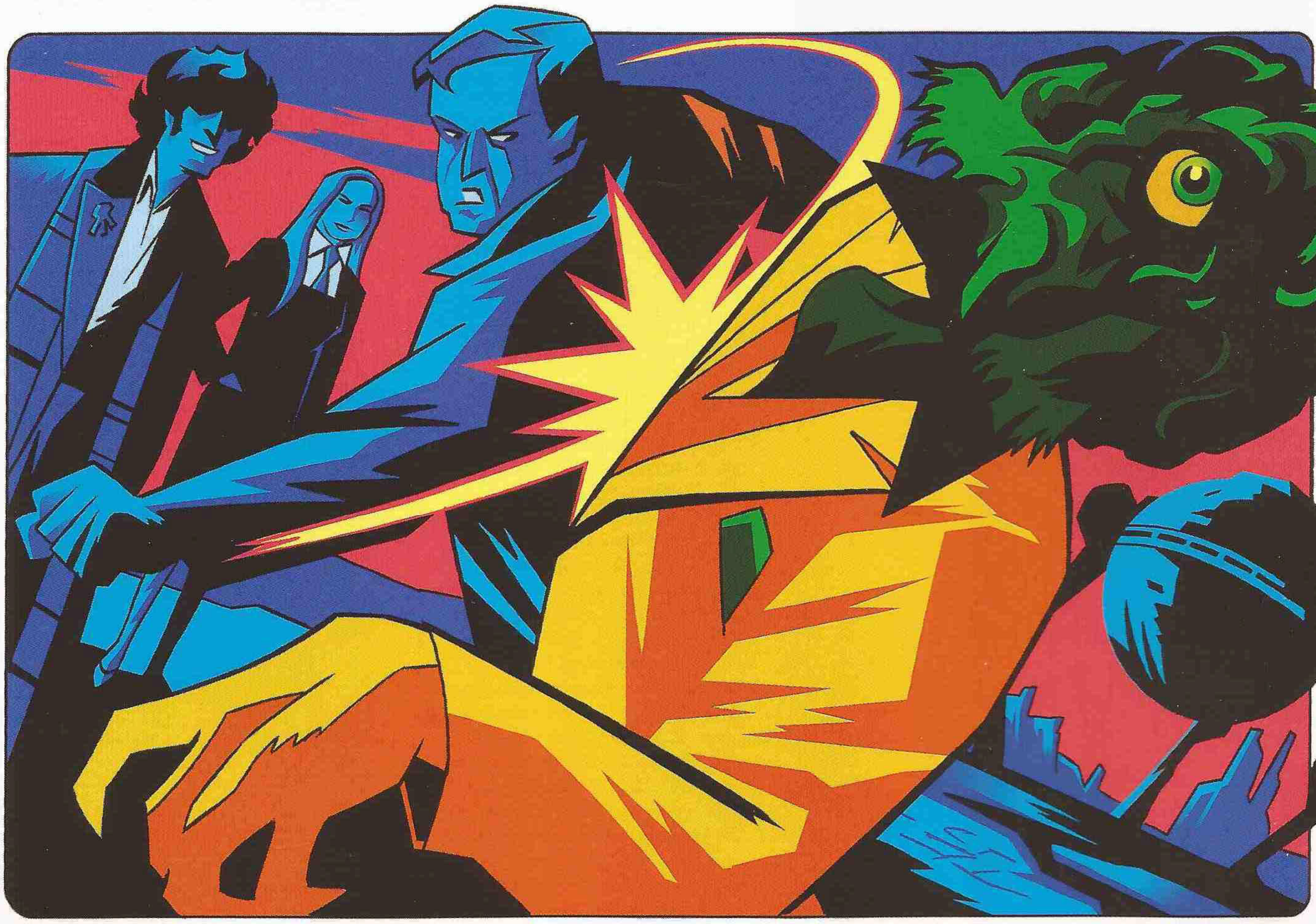
The Doctor is crushed under a falling bit of masonry, so Romana goes to fetch help – only to find the TARDIS covered under another rockfall. Clay likes it. "This is very nicely directed. The planet's pretty spooky." Just then, the Doctor is rescued by the Movellans – all quilted suits and disco wigs. "I quite like the look of them," Clay continues, "and the inside of their spaceship is very pretty. There's some money being spent here, a relief after *The Armageddon Factor*."

Movellan Commander Sharrel tells the Doctor he's on Skaro – so it's even less of a surprise when the Daleks burst in on Romana who, in true Terry Nation style, has tumbled down a ventilator shaft into a pit. "Hooray, it's the Daleks!" shrieks Peter in delight. "For the first time in yonks some decent monsters!" But Richard has issues with Skaro's sons. "The Dalek casings are in a really dire state here. Flaking paint, bits broken off, some obvious patching up. A sorry lot."

In Episode Two Romana is taken to join the flaking Daleks' mining party. There are no cakes or blowers, it's not that kind of party. Jac is looking towards escapee miner Tyssan, now an ally of the Doctor and the Movellans on their mission to rescue Romana. "Tyssan's such a stock Terry Nation character. I bet he sacrifices himself to save everybody else."

Clay likes the scene where the Doctor finds Romana's grave. "The Doctor really goes wild when he sees it, pulling away at the rocks in horror – it's little things like that which give the character a bit more emotional weight than we've seen lately." Luckily, Romana is not dead. "Her remark that she's got two hearts 'one for casual, one for best' is pure, lovely Douglas Adams. He's obviously not afraid to rewrite, and he's bringing a lot of zest to the series already."

Too much zest for Richard as the Doctor mocks the Daleks' inability to climb stairs. "It's funny, but it goes a ▶



EPISODES 506 TO 513

◀ bit too far. If you start taking the mick out of the monsters, what's the point of the show?"

Fortunately, a classic cliffhanger is on hand at the close of Episode Two as the Doctor discovers what the Daleks are digging for – it's Davros! "It's a real shock to see Davros again," says Jac. "He was convincingly exterminated the last time we saw him."

Richard sniffs as we enter Episode Three. "Why has Davros suddenly come back to life now? Convenient, isn't it?"

"He probably set his 'alarm clock' to go off when he heard people talking," reckons Peter.

Richard is not to be placated. "Something's gone wrong around Davros' mouth, like he's been eating a melted flake!"

"His voice is rather strange," notes Jac. "Perhaps his vocal cords deteriorated over all those centuries in the basement?"

The Doctor sends his allies packing and engages in a stand-off with Davros and the Daleks, threatening to blow him up if they come any closer. The Daleks cunningly call his bluff and start exterminating prisoners. The Doctor legs it – and then uses the sonic screwdriver to try to blow up Davros by remote control. "The Doctor casually trying to kill Davros in cold blood seems a little out of character," remarks Jac.

"You know the Doctor by now," says Clay. "As long as he's not looking into someone's eye and pulling a trigger he kills baddies without a look back."

But it looks as if the Doctor has baddies other than Davros and the Daleks to deal with – those disco Movellans have strapped Romana inside their nasty Nova Device! "This is astonishingly well directed," says Clay of the Doctor's attempts to free her. "Yes, I like the way that Ken Grieve chooses to shoot the Daleks from ground level on occasions," nods Richard. "It helps to give them a bit more presence."

Episode Four reveals the truth behind the Movellans – they're robots! With a penchant for comfy seats and Revlon cosmetics. "But we never find out who made the Movellans," frowns Clay. "They're just there, which is a shame."

The Doctor works out that the Daleks and Movellans, both robot races, are locked in stalemate... "Hang on!" shouts Richard. "Since when have the Daleks been simply 'a race of robots'?!"

"That is very poor," agrees Clay. "Especially as Romana went to the trouble of reminding the viewers about their origins in Episode Two. But the scissors-cuts-paper scenes are really fun."

As Davros sends 'suicide bomber' Daleks off to the Movellan ship, Richard gasps. "It looks like someone's picking up the Dalek casings and waddling along for an afternoon walk. And the state of the dummy Daleks is unbelievably bad!"

"These are meant to be desperate Daleks," says Peter. "On their last, er, legs."

Romana finds a way to defeat the Movellans – you have to pull the microphones off their belts and then kick off their legs! Jac approves. "I'm already liking this new Romana. She's much warmer, and she can handle herself."

The Doctor tricks Davros into blowing the Daleks up before they get anywhere important and then packs him off to space prison with a few comforting words about Nellie the elephant. "This suggests that Davros too is a slave to logic," remarks Jac, "which feels wrong for such a cunning man. If it was the Cybermen versus the Movellans I could understand the stalemate idea, but the Daleks have always been crafty and clever." She brightens up as Tyssan and his slaves set off for a new life. "I have to confess that's a surprise – but a very nice one."

Richard sums up. "First Dalek story for four years and it's a bit of a stinker. Davros was a wonderful villain in *Genesis of the Daleks* and he met a stunning end. Trying to resurrect him for such a naff idea was a waste of time."

"I thoroughly enjoyed it!" counters Peter "It may not have had the gravitas of *Genesis*, but it made more sense."

"Nothing more nor less than great fun," says Clay. "It rattles along, and the dialogue was great, but yeah, it was underwhelming for a Dalek story."

CITY OF DEATH BEGINS WITH A SCENE of a one-eyed green alien trying to lift off from a planet in his spaceship, which explodes. "Lovely modelwork again," comments Clay. "The series suddenly seems much better on that front."

And then the scene switches to modern day – well, 1979 – Paris; and the team suddenly come alive! "This is wonderful!" cries Jac. "You're suddenly, almost violently, made aware this is happening in our world. The Doctor and Romana on a Metro, for goodness' sake! This is the everyday world with people just getting on with their business and two Time

Compiled by
MICHAEL PRITCHARD
Illustration
ADRIAN SALMON

Lords walking through it. I don't think I've ever experienced that with *Doctor Who* up till now." Clay nods like a mad thing.

"The Doctor's finally getting the holiday he promised himself," says Peter. "And we're getting a holiday from muted colours and dreary sets!"

"It's very prettily done and Dudley Simpson's score complements it beautifully," grins Richard.

"This Romana's so much more fun than the last one," says Jac. "Still touches of the alien arrogance – you can believe they're the same person."

"I'm a bit worried about the effectiveness of the randomiser," says Clay. "So far it's taken the TARDIS to Skaro and twentieth-century Earth. The Doctor's most-visited planets!"

"A Black Guardian double bluff," reckons Peter.

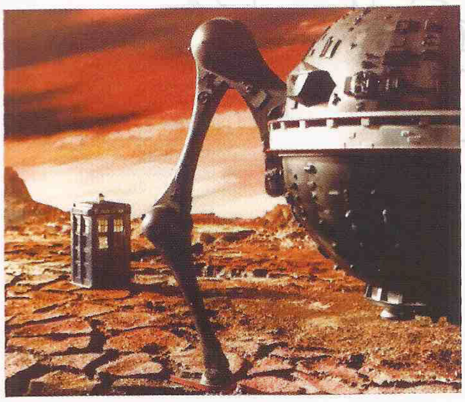
The plot unfolds – the sinister Count Scarlioni and his glamorous wife are trying to steal the Mona Lisa to fund the time experiments of Professor Kerensky. Jac shifts almost violently on the settee. "Oh, this is just superb! A vastly entertaining premise that manages to engage you with the mysteries of the story as well. Plus the music, the scenery – has *Who* ever been better?"

Part One ends with the Count snatching off his face – to reveal he's the monster from scene one! "There's been no indication of that," says Richard. "Neat surprise ending."

Part Two has the Doctor, Romana and their new friend, dogged detective Duggan, thrown in to meet the Count. "What a cracking scene!" enthuses Richard. "Beautifully written and acted by everyone. Tom manages to be wonderfully funny without going over the top."

"Love it, love it, *love it!*" agrees Peter. "Great sets, great cast, exquisite dialogue and a sense that the actors, without exception, are having enormous fun."

> "Incredible! Funny, scary, clever and moving in its own sweet way. The absolute acme of *Doctor Who*! So great I didn't want it to ever finish!" **PETER**



"The most sparkling – and quotable – dialogue ever!" nods Jac. "And look at the way the Doctor keeps thwarting Duggan's violent impulses – physical as well as verbal comedy. Bliss!"

"There's something new to look at every couple of minutes," remarks Clay. "I love the idea of the Countess' bracelet having gathered all the data about the Louvre and being used to create a holographic practice for the theft. It's all so good I didn't even miss K9 'til he was mentioned."

The Doctor escapes and slips back in the TARDIS to the workshop of Leonardo da Vinci in 1505. "The randomiser must have an off-switch then," comments Richard. "I'm waiting for the Black Guardian to pounce any second now..."

Clay gasps. "Is that a Sontaran silhouetted in the doorway?!"

No, it's the Count, alias Scaroth, alias Renaissance hard case Captain Tancredi!

Part Three sees Richard musing on Duggan. "Tom Chadbon goes a great job with Duggan, but the fact that he's crashing through windows and punching people every five minutes does start to get a little wearing."

"No, no, says Jac. "It's a superb counterpoint to the intellectual and verbal superiority of the Doctor and Romana. Someone whose first instinct is not to discuss a problem but to leap through a glass window. I love him!"

PETER AND CLAY HAVE SLUMPED BACK, DAZED, in Time Team Heaven. "Even Part Three is brilliant," sighs Peter when prodded. "Even more fantastic ideas appear – the multiple Scaroths, the Doctor correcting Shakespeare, the reason for the extra paintings of the Mona Lisa..."

"I just can't fault it," says Clay. "This is one of the all-time highs."

Part Three's cliffhanger sees poor Professor Kerensky reduced to... a skeleton! Skelephobic Jac cowers behind Peter. "As a matter of historical interest," she manages to stutter, eyes tight shut, "this was the scene that had me banned from watching *Doctor Who* for years; I had hysterics!"

Into Part Four, where the Count gets Romana in to advance his plan to go back in time and stop himself taking off – in the very explosion that will create life on Earth. Along the way, it's time to bid adieu to the wee wifey... "This is based on a David Fisher story, isn't it?" notes Jac. "And look, there's a woman dying because of her unrequited love for a villain. Surely more than a coincidence...?"

"It makes you wonder how physical their relationship was," wonders Clay.

"The Countess says she's been 'pretending all these years'," Peter observes. "Perhaps he just told her he was gay? No wonder she was angry about him going down to the basement with Professor Kerensky all the time!"

The Doctor races back to the TARDIS to stop Scaroth – but can he get a taxi when he needs one? "For a moment it looked like all life on Earth might be wiped out because no cab would stop for the Doctor. It's tiny touches of mundanity amid the fantastical that lift the story even higher," says Jac.

And then John Cleese appears. "In full Basil Fawlty mode as well!" shouts an exultant Richard. "What an excellent surprise."

"This is now so lovely I'm going to cry," says Peter. And he does.

Back on primeval Earth, Duggan punches Scaroth's lights out! "Duggan's violence saves the day!" yells Jac. "That's hilarious!

As Duggan waves goodbye to the Doctor and Romana from the Eiffel Tower, the Team are all emotional. Peter takes the lead summing up. "Incredible. It was clever, funny, scary and moving in its own sweet way. The absolute acme of *Doctor Who*! Why do great stories ever have to finish?"

Everybody nods.

"And will we ever reach these heights again?" asks Jac.

Everybody looks suddenly fearful... DWM

AND YOU SAID

DESTINY OF THE DALEKS

"We're lucky that Romana chose to look like Princess Astra and not Mr Fibuli or somebody!" **ROBERT KEELEY, E-MAIL**

"Has there ever been a supporting actress in *Doctor Who* as sexy and glamorous as Suzanne Danielle in spandex? No, I didn't think so either." **BRYAN JENNER, CALGARY, CANADA**

"Romana and the Doctor take some anti-radiation pills in the first episode, then Romana faints a bit because she hasn't had any more early in the second episode, and then I guess the radiation and the pills just magically go away because we never hear of either again!" **STEVE MANFRED, WISCONSIN, USA**

"A fine tale even though we get barely a note from Dudley Simpson and Roy Skelton steps on just the wrong side of that tricky 'Dalek/Zippy' line. Tom's still dashing and fab and Lalla's an absolute treat. The Daleks are mean, stroppy and ever-so-slightly tatty. What's not to love?" **PHILIP BRENNAN, WIGAN**

CITY OF DEATH

"Why bother writing 'THIS IS A FAKE' on a canvas with felt tip when the real painting was done on wood?" **JIM WELKE, ILLINOIS, USA**

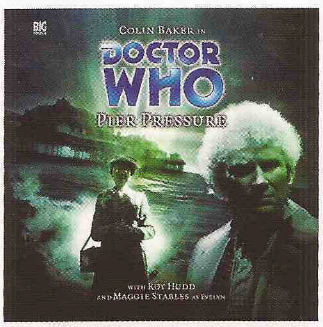
"A feeble, smug, camp farrago of a story, bearing the taint of Douglas (one trick pony) Adams' pitful attempts at humour, marred further by one of Tom Baker's most self-indulgent performances." **SIMON PORTER, WIRRAL**

"Everything about this story sparkles. The script, dialogue, acting, direction, music, sets, effects and location shooting combine to create the best story of Tom's whole era." **ADRIAN STURROCK, EMAIL**

In **DWM** 367, The Time Team will be avoiding *The Horns of Nimon* and then jetting off to *The Leisure Hive*. Send your thoughts on these stories to the usual address (see p10), or email them to *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date is 30 January 2006.

AUDIO ADVENTURES

PREVIEWS OF THE LATEST
DOCTOR WHO AUDIO DRAMAS



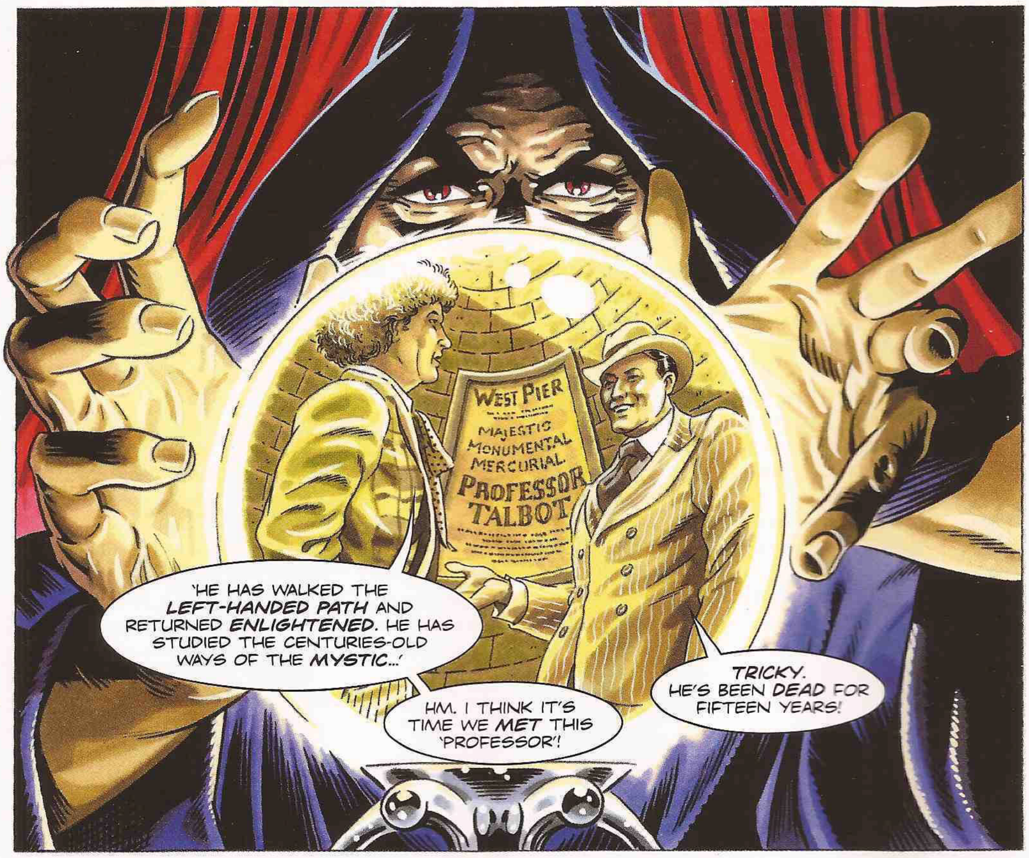
AUDIO DRAMA Big Finish
RELEASED January 2006
FEATURING The Sixth Doctor and Evelyn Smythe
SETTING Brighton, southern England, 1936
STARRING: Colin Baker, Maggie Stables, Roy Hudd, Doug Bradley, Chris Simmons, Sally Ann Curran, Martin Parsons
DIRECTOR: Gary Russell

"Murder! Cold blooded murder!" announces the newsboy as the Sixth Doctor and Evelyn stroll down Brighton's seafront. The Doctor's inevitable curiosity leads to an encounter with legendary local comedian, Max Miller. Maxie's public image rivals the Doctor for garishness, although his career is becalmed. Soon the time travellers and performer(s) are investigating rum goings-on around the West Pier. What lies behind the local spate of vanishings and unearthly screams? Whose long-neglected pier stall is the focus? And will Maxie turn the air blue tonight?

▶ *This page: Martin Parsons and Sally Ann Curran*

▶ *Facing page: Doug Bradley, Colin Baker, Maggie Stables, Roy Hudd and Chris Simmons.*

▼ *Below: Evelyn and Max get better acquainted.*


WEST PIER
MAJESTIC MONUMENTAL MERCURIAL
PROFESSOR TALBOT
'HE HAS WALKED THE LEFT-HANDED PATH AND RETURNED ENLIGHTENED. HE HAS STUDIED THE CENTURIES-OLD WAYS OF THE MYSTIC...'
HM. I THINK IT'S TIME WE MET THIS 'PROFESSOR'!
TRICKY. HE'S BEEN DEAD FOR FIFTEEN YEARS!

PIER PRESSURE

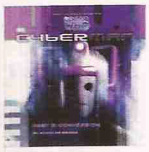
Written by ROBERT ROSS | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

IN MARCH 2004, THE RECORDING of *Medicinal Purposes* – comedy expert Robert Ross's début audio – provided another Big Finish guest role for one David Tennant. You may have become rather more familiar with him since then. So, at the recording of new release *Pier Pressure*, Ross's second pseudo-historical drama, **DWM** had to ask the author; does he think the Eleventh Doctor is in the house?

"Yes, Roy Hudd *is* the Doctor!" laughs Ross delightedly, imagining the **DWM** cover already. It's unlikely that comedy veteran Hudd's career will head that way, but only in *Doctor Who* could Hudd portray another great comic, Max Miller, alongside both Colin Baker's Doctor and the star of the *Hellraiser* films! "This story has my dream cast. Roy and Doug Bradley together, legends of British comedy and horror," Ross claims proudly. "Saying that," he muses, "I think Doug would be quite keen to play the Doctor..."

Ross previously had the Sixth Doctor and Evelyn meeting notorious villains Burke and Hare in Edinburgh. His second historical encounter is set a century later in Brighton. When did he start constructing *Pier Pressure*? "Soon after we recorded *Medicinal Purposes*. I want to do another story with Leslie Phillips as [*Medicinal Purposes* villain] Knox, but not yet. Now, I'd been going to Brighton for family holidays since I was three, and I still go down regularly. My favourite theatre anywhere is its lovely Theatre Royal – I've seen Colin Baker there! – and I love the bar next door, the Colonnade. Plus, I've always been a big Max Miller fan. I'm best known as a comedy historian, so it occurred to me to have Colin's Doctor meeting Max. The script just poured out again when I sat there, but this one's closer to my heart."

For the benefit of those less familiar with Maxie, let's have Ross' potted biography. "Max Miller died in May 1963, just before *Doctor Who* began. He was the king of British comedy at his peak, in the 1930s and 1940s, before TV killed off all the variety acts. Maybe younger generations don't know Max, but the Paul Mertons and Ben Eltons of this world all love and respect him as the greatest front-cloth comic of all. Max, in a nutshell, was 'the naughtiest man in the world' – or the 'cheeky chappie'. He loved pushing the boundaries of decency.



CYBERMAN:

PART 3: CONVERSION

CD | BIG FINISH | £10.99 | OUT NOW

The thrilling third instalment of Big Finish's Cyberman audio series, written and directed by Nicholas Briggs.

His jokes would seem quite innocuous today but were risqué then. The public just loved hearing from the 'white book' or the 'blue book', and his flamboyant patterned stage suits."

A flamboyant dresser meets the Sixth Doctor? Sparks could fly...

HAVING SUGGESTED A STORY involving Brighton's famous funnyman, how did Ross flesh it out? "Well, my original synopsis – also set in 1930s Brighton – was categorically turned down by the BBC! It was strong on black magic and Satanism – a homage to *Night of the Demon*, really." It seems that current BBC guidelines warn writers away from such subjects since *Doctor Who* has once more become a family viewing triumph. "That was a no-no, so I took Max and the Brighton setting and gave it more of a *'Carry-On Quatermass'* flavour..."

> "I took Max Miller and the Brighton setting and gave it a sort of *Carry On Quatermass* flavour!"

Elaborating, Ross admits that: "calling Doug Bradley's character Professor Talbot is a reference to Talbot Rothwell, the *Carry On* films scriptwriter." **DWM** readers may also spot other references to the classic film series that began with *Carry On Sergeant* (starring First Doctor William Hartnell) in 1958.

Roy Hudd's casting was, presumably, always intended. "Totally. As long as I can recall, Roy's been doing Max Miller as part of his live act, and when writing *Pier Pressure* I thought 'Here's a unique context for Roy to do that in'. Maggie Stables (Evelyn) said she'd read it and thought 'This must be for Roy Hudd'. Thankfully, Roy and (Big Finish producer) Gary Russell both liked it, although I'd had a word in Roy's shell-like first..."

However did you mention it? "There's a new statue of Max outside Brighton's Theatre Royal. I was at the unveiling with Roy in May 2005. Roy's actually President of the Max Miller Appreciation Society." They raised the funds for the statue, and count Ross as a member too. "Roy knows the comedy backwards and knew the man himself. They crossed swords in the 1950s when Max was at the end of his career and Roy was just beginning. But there's no staged material in this, it's all about Max's persona."

What about Doug Bradley's involvement? The star of the *Hellraiser* films knows something about cult followings. "Yes, the legendary Pinhead, although you won't recognise him without the pins in," says Ross. "Doug's name may not be that familiar, but Pinhead is an icon, a T-shirt picture. Here, Doug is playing Talbot, a fortune-teller who acts as the catalyst. I got very drunk with Doug at the NEC in Birmingham in 2004. We have a shared passion for Buster Keaton and Boris Karloff films..."

Doctor Who's connections with Brighton , including location work for stories such as *The Leisure Hive* (1980), took solid form in 2005 with the new exhibition, based on Brighton's other pier, the Palace. "It's weird that Brighton became more of a mecca for the series after I had this idea," agrees Ross. "Mind you, that statue of Max wasn't definite then either!" DWM

DETROIT
LEAGUE
CHAMPS

SOMETHING WICKED THIS WAY COMES...

DOCTOR WHO™

Starring COLIN BAKER in

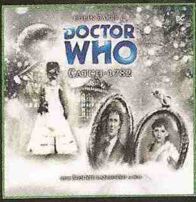
PIER PRESSURE

RELEASED JANUARY 2006 ON DOUBLE CD
priced £14.99 (£15.50 overseas)

ALSO AVAILABLE

DOCTOR WHO
THICKER THAN WATER

Thicker Than Water



Catch-1782

AVAILABLE FROM SELECTED BRANCHES OF
Ottakar's and HMV and specialist shops such as 10th Planet, Galaxy 4 and Forbidden Planet. Or buy direct from Big Finish via mail order!

CHEQUES PAYABLE TO
Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LN

CREDIT CARD HOTLINE:
Telephone: 01628 824 102
Fax: 01628 824 314
Email: mailorderenquiries@bigfinish.com

SUBSCRIPTION DEAL
Subscribe to Big Finish's DOCTOR WHO range to receive free CDs, behind-the-scenes features, plus our annual DOCTOR WHO subscribers' free story.

SUBSCRIBE AND SAVE!
Six stories for £70.00 – save almost £20.00! (£79.00 overseas) or purchase 12 stories for £140.00 – save almost £40.00! (£158.00 overseas)*

BIG FINISH

www.bigfinish.com

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996. Licensed by BBC Worldwide Limited. Cover by: Stuart Manning. Advert by Stuart Manning

FREEPHONE
ORDERLINE
0800 975 4581

FROM OVERSEAS
0044 207 836 2341

FAX 0207 240 5419

www.scificollector.co.uk

THE STAMP CENTRE
79 STRAND LONDON WC2R ODE

SHOP HOURS
MON - SAT
9.30/5.00

TRADE ENQUIRIES
WELCOME

THE GOLD PLATED DALEK COOKIE JAR

LIMITED
EDITION

FABULOUS
FINISH

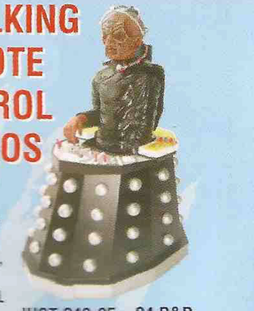
JUST £39.95
POSTFREE

TWO NEW REMOTE CONTROL "CLASSIC" DALEKS

THE IMPERIAL DALEK
(exclusive to www.scificollector.co.uk
AND
GENESIS OF THE DALEK
(short availability)
JUST £49.95 + £5 POSTAGE EACH
OR £99.90 POSTFREE THE PAIR

NOVEMBER DELIVERY - PRE-ORDER TO AVOID DISAPPOINTMENT

THE TALKING REMOTE CONTROL DAVROS



CUSTOMERS WHO HAVE HAD THE FLOWN EXAMPLES ARE IN LOVE! THE VOICE, THE ACTION, AND THE STAGGERING DETAIL ARE ALL SUPERB

JUST £49.95 + £4 P&P

THE NEW CHARACTER OPTION RANGE STARTS ARRIVING MID SEPTEMBER: FULL DETAILS ON SITE

PLANET OF THE SPIDERS

BRAND NEW LIMITED EDITION OF 500
SIGNED BY THE BRIGADIER! JUST £14.95 +£1 P&P

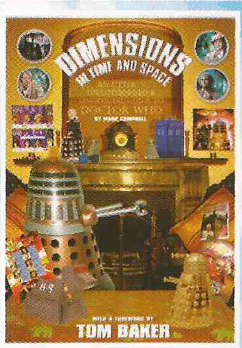
WEB OF FEAR SIGNED NICK & FRAZER

SPECIAL EVENT LIMITED EDITION OF
JUST 500 COVERS - JUST £24.95 + £1 P&P

PLANET OF FIRE SIGNED NICOLA

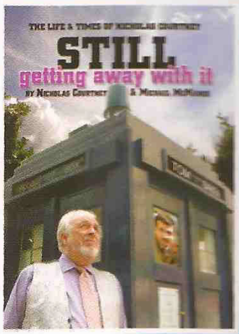
BRAND NEW LIMITED EDITION OF 500
SIGNED BY NICOLA JUST £14.95 + £1 P&P

BY MARK CAMPBELL - SECOND EDITION UPDATED + REVISED TO INCLUDE ALL THE NEW SERIES EPISODES - EVERYTHING YOU COULD POSSIBLY WANT TO KNOW JUST £14.95 + £3 P&P



TOM BAKER'S FINAL MAJOR SIGNING EVENT

Tom will be making his last ever public appearance at the BIRMINGHAM NEC at MEMORABILIA on SATURDAY 26th NOVEMBER He will be joined by Nick Courtney and Terry Molloy both also attending on SUNDAY 27th - who will be signing the NEW REMOTE CONTROL TALKING DAVROS. This is an event not to be missed. See you there!



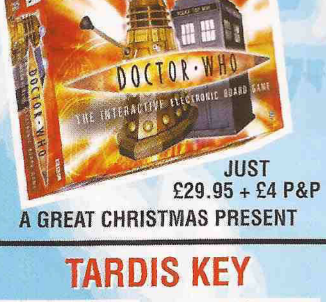
SIGNED BY NICK AND MICHAEL - A SUPERB AUTO-BIOGRAPHY CHARTING THE LIFE OF THE OMNI PRESENT BRIGADIER JUST £14.95 + £3 P&P

THE DOCTOR WHO DALEK WATCH

THIS SUPERBLY DESIGNED WATCH IS A GREAT CHRISTMAS PRESENT LIMITED STOCKS

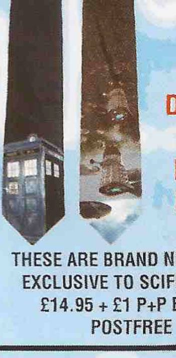
JUST £14.95 + £2 P&P

DR WHO ELECTRONIC BOARDGAME



JUST £29.95 + £4 P&P

A GREAT CHRISTMAS PRESENT



MAKE SURE YOU'RE PROPERLY DRESSED FOR CHRISTMAS DINNER AND BOXING DAY

THESE ARE BRAND NEW LICENSED TIES, EXCLUSIVE TO SCIFICOLLECTOR JUST £14.95 + £1 P+P EACH OR £29.90 POSTFREE THE PAIR

THE GIANT 4 FOOT INFLATABLE DALEK

BLACK, SILVER, RED OR GOLD - ALL NEW VERSIONS JUST £29.95 + £4 P&P OR £119.80 POSTFREE THE SET OF 4

STOCKING FILLER EXTRAVAGANZA

THIS TRIO OF DELIGHTS PROVIDES THE PERFECT SUPPLEMENT TO THE MAIN FEAST, ALL IN ONE HELPING.

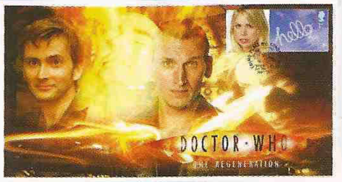
2006 OFFICIAL CALENDAR, ANNUAL AND KIDS FUNFAX ALL FOR JUST £19.95 + £3 P&P

TARDIS KEY

NEW STYLE

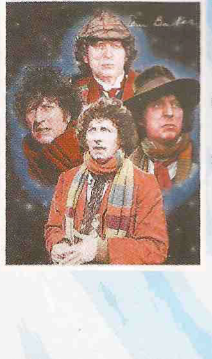
SCULPTURED IN PEWTER, BRITISH MADE AND GIFTBOXED, JUST £14.95 + £1 P&P

THE REGENERATION COVER



LIMITED EDITION OF JUST 1500 COVERS
(only available unsigned, this is not part of the 13 episode standing order) - JUST £9.95 +£1P&P

INTRODUCING DR WHO ARTIST ~ STEVEN CALDWELL ~



WE THINK STEVEN IS AN EXTRAORDINARY TALENT WHO HAS GRAPHICALLY CAPTURED TOM IN THIS FANTASTIC COLLAGE IMAGE SIGNED BY TOM IN A LIMITED EDITION OF JUST 500 PRINTS - JUST £19.95 + £1 P&P

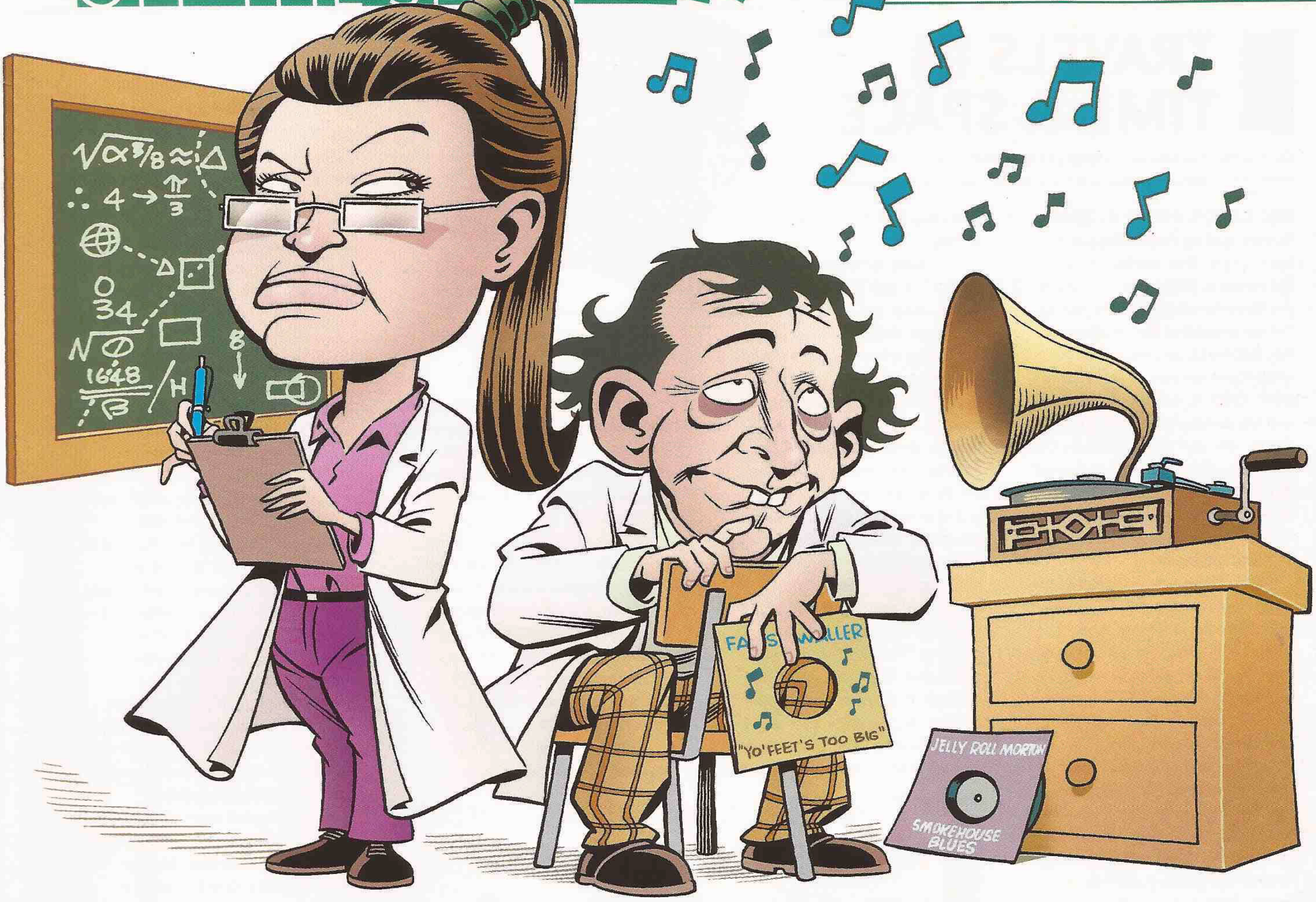


Illustration **ROGER LANGRIDGE**

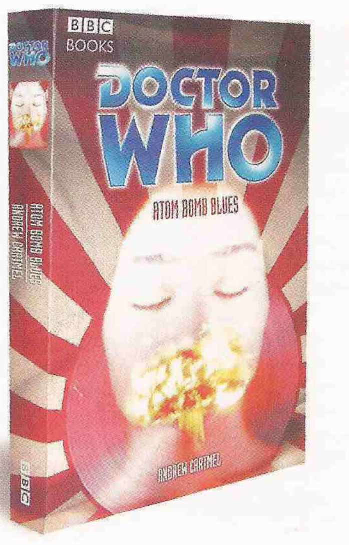
ATOM BOMB BLUES

NOVEL BBC Books | **BY** Andrew Cartmel | **PRICE** £5.99 | **OUT** Now

NEW MEXICO, 1945. THE SEVENTH DOCTOR and Ace have infiltrated the group of scientists working to produce the first atomic bomb. Suspected of spying by the security officer Major Butcher, quizzed by the camp's resident psychologist, wooed by a lovestruck professor, and stalked by a mysterious assassin, it seems that settling in is going to be as challenging as defeating another plot to destroy the world.

Although aliens do appear, it is only fleetingly, and they play no real role in the story. The potential tragedy is all the work of the human characters – in Andrew Cartmel's books we've never had a problem devising ways to destroy ourselves. Real historical figures weave in and out of the narrative, although the focus is on Cartmel's inventions, principally the perennially suspicious writer of detective stories, Major Butcher, who comes across like *City of Death*'s Duggan, continually thinking with his fists, and unable to accept the paranormal explanations offered by the Doctor. Proto-hippy Ray Morita, the jazz-loving theorist whose calculations can affect quantum probability, and Lady Silk, a sort of Tokyo Rose Japanese-American radio propagandist, also play a significant part in the narrative, but it's the Doctor and Ace who, unsurprisingly, take centre stage for the most part. Cartmel captures their rapport well, bucking the trend for many Seventh Doctor novels by having the two spend most of their time together. The effect of this is to make the Doctor seem rather less shadowy and manipulative than he has done in the past.

Atom Bomb Blues is Cartmel's most accessible and well written book, something that's clear from the way he uses a party in the first section of the book to introduce multiple characters and some significant plot points without sliding into info-dumping or unpalatable expository dialogue. It's also his slightest, with the themes of environmentalism, animal rights and drug abuse, and the complex cyber-thriller style that characterised Cartmel's 1990s' novels pretty much dropped in favour of an uncomplicated romp. Even the Seventh Doctor, whose manipulative darker side Cartmel frequently focused on, comes out as a rather more human individual, as if time and age have mellowed him – and the author. Like one of Butcher's pulpy detective novels, there are multiple red herrings to an extent that doesn't become wholly clear until the final few pages, when the whole caper is almost written off.

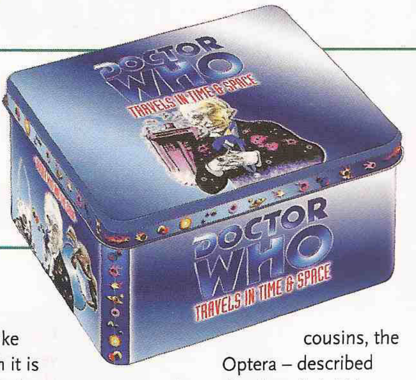


Ultimately the book has the feel of something complacently nostalgic as opposed to the stridently up-to-date tone Cartmel sought as script editor and author. Perhaps it's right that the last 'old series' *Doctor Who* novel – at least for the time being – should hint at such nostalgia, not least in its choice of the Doctor and companion who launched the *New Adventures* 14 years ago. However, it would have been more satisfying if that had been reflected in a book that recaptured some of the ambition and rough-edged danger of those novels. As it is, like the Beatles' last single, the brisk and deftly-written *Atom Bomb Blues* sends the range out on a self-assured and very slightly self-satisfied note.

MATT MICHAEL

TRAVELS IN TIME & SPACE

CD TIN BBC Audiobooks | **PRICE** £65.00 | **OUT** Now



BBC AUDIO'S MP3 OF WILLIAM Russell reading David Whitaker's novel *Doctor Who and the Daleks* [see full review in **DWM** 354] was one of my favourite releases of the year, so I'm delighted that BBC Audiobooks has followed it up with two further unabridged releases of *Doctor Who*'s other 1960s novelisations, *Doctor Who and the Zarbi* by Bill Strutton and *Doctor Who and the Crusaders* by David Whitaker, again both read by Russell, and this time released on the regular CD format and packaged together with a CD re-release of The Daleks in a limited edition tin.

The Daleks is written in a style that, in this format, is hard to beat. Told from the point of view of William Russell's TV character Ian Chesterton, it unfolds like a monologue, with the impression that Ian is talking directly to the listener. *The Zarbi* and *The Crusaders*, on the other hand, are written in the third person. What all these books share, however, is a desire to expand on what was seen on television, with enough new scenes and changes here and there to keep readers and listeners on their toes, and perhaps give an insight as to what the writers had originally envisaged when they first penned their scripts.

The Zarbi, for instance – unlike 1965's *The Web Planet* on which it is based – sees the TARDIS initially free itself from Vortis' hold, before the Zarbi drag it back to the planet using a strange, cylindrical, canon-like device. The 'Atmospheric Density Jackets', so prominent in the TV version, are dispensed with altogether, and the Menoptra (or 'Menoptera' in the book) are described, not as bees or butterflies but, perhaps more effectively, as 'bat-like' with black ribbed bodies and 'small shiny eyes, alive and furry faces'.

Strutton also drops a lot of the TV story's terminology – the Animus becomes 'The Parasite' and the Carcinome 'The Great Web'. The Menoptra's grenade-like weapon, the Isotope, becomes the more straightforward 'Web Destructor', and the Menoptra's underground cousins, the Optera – described much smaller than their TV counterparts – become 'Menoptera kinsmen', or simply 'Pygmy Menoptera'.

Following hard on the heels of *The Web Planet*'s DVD release, a six-and-a-half hour retelling of the story might not seem that appealing. *The Zarbi*, however, proves to be a much more enjoyable story away from the clunkiness of its TV version. Strutton, more suited to colourful prose than dialogue, creates a world that feels genuinely strange and dangerous, and Russell reads with tremendous energy, creating new voices for the Menoptera and Optera/Pygmy Menoptera that improve on the sometimes silly speech patterns of the originals.

What really draws *The Zarbi* together, however, is its music and sound effects by composer Simon E Power. With a more all-encompassing score than on *The Daleks*, Power transforms Vortis into a truly terrifying place that sounds almost prehistoric. Power's Vortis has Menoptera whose wings beat heavily and ominously on the air, and Zarbis who not only chirrup but roar, and in keeping with Strutton's description that they 'slither' more than walk, move with a slow dragging sound of something large heaving itself over the surface.

> "There's a strange pleasure in hearing familiar stories re-told with different emphases."

The only thing that disappoints about *The Zarbi* is the decision to call the lead character 'the Doctor' instead of 'Doctor Who' as in the book, which is odd in a range that seems to be celebrating the differences between the book and television versions.

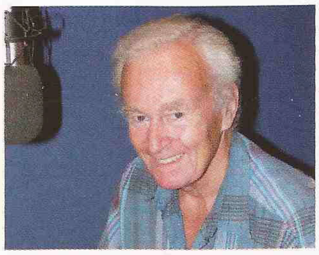
BASED ON THE 1965 STORY *The Crusade*, *The Crusaders* is the most faithful of the three books, with Whitaker's dialogue coming off the page almost word for word as heard in the original episodes – particularly in the opening wood scene where King Richard and his men are attacked by the Saracens, and the angry scenes shared by Richard and his sister Joanna, where they argue over Richard's plan to marry her to Saladin's brother Saphadin. New material is largely kept to expanding what the episodes already show – Ian's search for Barbara that, in this version, briefly brings him face to face with Saladin, and Barbara's flight through the streets of Lydda, where she meets Haroun Ed-diin earlier than she does on television. One obvious addition, however, is the new prologue that tries (not altogether convincingly) to explain why the TARDIS crew can intervene in other planets' histories but not Earth's.

Whitaker expands more on the characters than the action, paying particular attention to the evil Emir El Akir and his crimes, including how he murdered his brother for the title of Emir and even how he received the deep scar on his face, the act of his brother's wife striking him with a heavy ornament when he presumed to take her for his own. We also see more of Richard's unease as a fighting man thrust into the world of politics. As with *The Daleks*, Whitaker writes wonderfully for the First Doctor, making him authoritative but also kind and magical. He's also explicit about Barbara and Ian's relationship, writing 'They knew their destinies were bound up in each other – the one sure thing, fixed and unalterable.'

William Russell more performs *The Crusaders* than reads it, seizing on the rounded characters that the story offers. Russell's King Richard is a more studied and less theatrical figure than Julian Glover's portrayal, whereas his El Akir snarls and sounds even crueller. As for the music and effects, after the audio feast of *The Zarbi*, Power quietens things down for this story and concentrates mainly on capturing its Palestine setting, with a mixture of pipes and drumbeats.

Overall, *Travels in Time & Space* – which also includes brief interviews with William Russell – is a costly but seductive box-set. There's a strange pleasure in hearing familiar stories re-told with different details and emphases. The real surprise is *The Zarbi*. It's still probably behind *The Daleks* and *The Crusaders* as far as the quality of the story it tells, but in this form at least, it's a gap that's nowhere near as wide as it is on television.

VANESSA BISHOP



▲ *William Russell narrates the stories on the* Travels in Time & Space *tin.*

CYBERMAN: FEAR

DOCTOR WHO
CYBERMAN
PART 2: FEAR
BY NICHOLAS BRIGGS

AUDIO DRAMA Big Finish
WRITER Nicholas Briggs
PRICE £10.99

KEEPING THE CYBERMEN FIRMLY IN THE background right up to the play's climax, this second instalment of Big Finish's *Cyberman* series prefers to focus on the human characters and their ongoing war against the androids. President Brett's trusted companion Liam Barnaby is determined to investigate the mysterious Scorpius project, whilst the sinister Paul Hunt is equally determined to stop him. Meanwhile, Hunt's ex-lover and android spy, Samantha Thorne, is sent deep undercover to oppose the Cybermen's threat.

Featuring a little more action than the first *Cyberman* play, *Fear* takes the listener to the front line, and starts to build up the characters of the rebel androids in the Orion system. Privy to their plans, the listener learns that far from being unthinking killing machines, the androids are virtually as human as their creators, and their war with Earth consequently takes on a more tragic tone. Through the character of Samantha, able to identify and play on human emotions, and with a nice line in fading sarcasm, the listener is given another perspective on the war, reflective of an audio that is subtler and stronger than its predecessor.

While Samantha infiltrates the human forces, ultimately linking up in an ironic partnership with Barnaby, the President falls increasingly under the influence of Hunt and, through him, the Cybermen. By the end of this second audio, the listener is left with the sense of the larger plot finally and inexorably kicking in. Whether it's been worth such a protracted build up remains to be seen...

MATT MICHAEL

SINGULARITY

AUDIO DRAMA Big Finish | **BY** Will Shindler | **PRICE** £14.99 | **OUT** Now

DOCTOR WHO
SINGULARITY

THE NEAR FUTURE. WHEN THE TARDIS arrives in Moscow in the shadow of Lenin's tomb, the Fifth Doctor and Turlough witness the sinister influence of the Somnus Foundation, an organisation that is drawing in young Russians with the promise of raising them to the next stage in humanity's evolution. Linking up with Lena, whose brother Alexi is a recent converted 'Sleeper', and with conspiracy theorist Pavel, the Doctor and Turlough investigate Somnus, and find that it is merely the front for a time-travelling invasion of Earth.

Writer James Swallow builds a solid story around the pretty standard *Doctor Who* cliché of an invasion force abducting humans and inhabiting their bodies, and includes one or two new twists on the familiar formula. However, there are rather too many clues and diversions that detract from the main thrust of the story. The animal attacks in the early episodes, the frequent cuts away from the viewpoint characters in favour of endless disagreements between the invaders, and even the Doctor's trip 11 years into the past to discover the secret of the Somnus Foundation's experiments feel like unnecessary additions to the core of the story. Compare this 130-minute play, running a full half hour over its allotted 'four-part' slot, to the frequently under-running TV episodes and you go a long way to explaining why the audios so often seem to lack the energy and pace of the TV series. At times, the listener is left impatiently tapping his feet as the author hurries to catch up.

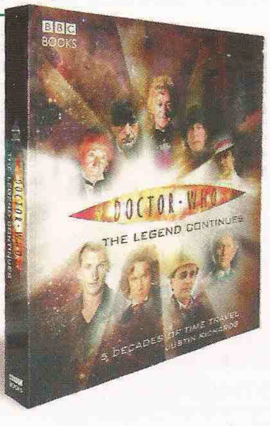
These complaints aside, *Singularity* is a meaty piece with a couple of powerful science-fiction concepts at its heart. The substitution of consciousnesses is hardly a new approach for *Doctor Who*, but the idea of a race fleeing entropy, and the arresting image of the universe's final, dying star shining on the last city, stick in the imagination far better than the hammy, cod-Shakespeare bickering of Qel and Seo. Meanwhile, the Doctor's statement that 'all things die' strongly echoes his future self's words in *The End of the World*, and it is difficult to see this as anything other than an unofficial companion piece to that story, particularly with all the emphasis that Swallow places on the Time Lords and their final destiny. Indeed, with its focus on human emotions through Lena's distress at the loss of her mother and brother, and Turlough's unusual openness on the subject of his exile from his home and family, Swallow seems to have taken Russell T Davies' approach to heart.

As a result of this approach characterisation is strong, and this is helped by some good performances from Davison and Strickson, and by the largely Eastern European cast. It's particularly satisfying to hear Strickson, in one of his rare audio appearances, give a more confident performance than in previous Big Finish productions, and it's to be hoped that there is not such a long gap before his next play. Ultimately, *Singularity* is over-engineered and unwieldy, but characterful; a solid Kremlin of an audio.

MATT MICHAEL

THE LEGEND CONTINUES

BOOK BBC Books | **BY** Justin Richards | **PRICE** £20.00 | **OUT** Now



I LOOKED AT THE LEGEND WHEN it was originally published in 2003 [see **DWM** 339], and I remember I wasn't very complimentary. At the time it felt like an unnecessary and obligatory book, a story-by-story journey through all the Doctor's television adventures, published to coincide with the programme's 40th anniversary and marketed to an audience already very familiar with the information it had to offer. What I also remember saying, however, is how the book would feel much more worthwhile once the series was back on television. This has proved to be the case. Revised and updated to include the adventures of the Ninth Doctor and Rose, retitled *The Legend Continues*, and with a whole new interested audience to attract, the book now feels like a relevant and informative overview of the series' history as a whole.

> "*The Legend* is still badly hampered by its design..."

The main difference between the two editions is Christopher Eccleston's official Ninth Doctor squeezing Richard E Grant's webcast *Scream of the Shalka* interloper down from four pages to just four lines. Aside from that, however, *The Legend*'s content and format remain largely unchanged. Lavishly illustrated and now in paperback, the book concentrates on the fictional side of the programme but with a few short behind-the-scenes features thrown in. The new series, however, does quite well in this area, with more detailed pieces on Russell T Davies, references to the format document detailing how he wanted the series to develop, CGI, production design, Murray Gold's music, an introduction to the Tenth Doctor and a look at some of the stories of Series Two. Other new material has been surreptitiously inserted here and there throughout the rest of the book, with the new style TARDIS interior and Daleks appearing in the introduction, and 2005's 'Vote Dalek' *Radio Times* cover popping up in a piece covering merchandise.

There are a few oversights in the text, however. Where the 'Missing Episodes' chart has been revised so that the recovered episode, *Day of Armageddon*, is no longer listed, a section on ratings titled 'Success and Failure' still only lists the highs and lows of Doctors One to Eight – a shame considering *Rose*'s 10.8 million, which, in this list, would have placed it as the fourth most watched story of the show's run.

With its messy use of multiple fonts and colour washes over its photographs, *The Legend* is still badly hampered by its design, but I doubt that will affect the expected high sales of this second edition or, come to that, its inevitable third.

VANESSA BISHOP

BERNICE SUMMERFIELD AND THE LOST MUSEUM

AUDIO DRAMA Big Finish
WRITER Simon Guerrier **PRICE** £10.99

BERNICE SUMMERFIELD
AND THE LOST MUSEUM
STARRING LISA BOWERMAN

SIMON GUERRIER'S POST-IRAQ WAR-INSPIRED audio finds Professor Bernice Summerfield and ex-husband Jason Kane arriving in Trib City in the grip of a civil war after its old dictatorship has been overthrown by the army. There to assess the damage to the city Museum, Benny discovers that many of its prized relics are either missing or in pieces. On top of that, with so many different languages being spoken, communication is almost impossible. Lucky, then, that Jason has brought his translator, which he quickly puts to use when introduced to Museum Director Enil, whose grasp of English is patchy to say the least.

The translation scenes actually prove very effective – in particular when echoing TV news footage, as the locals tell Jason of the atrocities their families have suffered. Add to this the toppled dictatorship and Benny's discovery of a torture chamber beneath the Museum, and this turns out to be one of Benny's darkest and most realistic adventures. There are some lighter moments, including a genuinely funny rooftop chase during which Benny, wearing only a bath-towel, and Jason, fall *Carry On*-style through someone's ceiling. The story, though, largely concerns itself with posing questions – Who's responsible for the atrocities? What information is Enil hiding? Why is Markwood so elusive? – not all of which are clearly answered.

Although well-scripted and tense, *The Lost Museum* doesn't quite have enough characters or story to sustain itself for 50 minutes. Enil's clumsy broken English and Markwood's typish Brigadier-style army man quickly become repetitive. Both are eventually revealed to be more complex and interesting than they first appear, but it's too little development too late. This is a great – albeit uncomfortable – play.

VANESSA BISHOP

OFF THE SHELF AWARDS 2005

Yes, it's that time again – what were your favourite books, CDs and DVDs of the last 12 months? And how well have we been doing? Vote now!

MERCHANDISE

Using this list of *Doctor Who* novels, books and audio plays, assign a score from 1 to 10, with 1 meaning 'Awful!' and 10 meaning 'Perfect!'. If there are any that you haven't read or heard, please leave the box blank.

NINTH DOCTOR PUBLICATIONS

- ☐ The Clockwise Man
- ☐ The Monsters Inside
- ☐ Winner Takes All
- ☐ The Deviant Strain
- ☐ Only Human
- ☐ The Stealers of Dreams
- ☐ The Doctor Who Annual 2006

OTHER DOCTOR WHO FICTION

- ☐ Match of the Day
- ☐ To the Slaughter
- ☐ The Gallifrey Chronicles
- ☐ Island of Death
- ☐ Spiral Scratch
- ☐ Fear Itself
- ☐ World Game
- ☐ The Time Travellers
- ☐ Atom Bomb Blues
- ☐ Short Trips: Seven Deadly Sins
- ☐ Short Trips: A Day in the Life
- ☐ Short Trips: Solar System
- ☐ Short Trips: The History of Christmas

DOCTOR WHO AUDIO DRAMAS

- ☐ The Juggernauts
- ☐ The Game
- ☐ Dreamtime
- ☐ Catch-1782
- ☐ Three's a Crowd
- ☐ Unregenerate!
- ☐ The Council of Nicaea
- ☐ Terror Firma
- ☐ Thicker than Water
- ☐ LIVE 34
- ☐ Scaredy Cat
- ☐ Singularity
- ☐ Other Lives
- ☐ Unbound: A Storm of Angels

OTHER BIG FINISH AUDIOS

- ☐ UNIT: Snake Head
- ☐ UNIT: The Longest Night
- ☐ UNIT: The Wasting
- ☐ Gallifrey: Lies
- ☐ Gallifrey: Spirit
- ☐ Gallifrey: Pandora
- ☐ Gallifrey: Insurgency
- ☐ Gallifrey: Imperiatrix
- ☐ Cyberman: Scorpius
- ☐ Cyberman: Fear
- ☐ Cyberman: Conversion
- ☐ Bernice/Masquerade of Death
- ☐ Bernice/Heart's Desire
- ☐ Bernice/Kingdom of the Blind
- ☐ Bernice/Lost Museum

OTHER DOCTOR WHO BOOKS

What were your three favourite other *Doctor Who* publications of 2005? (Some reminders are below)

1 ______

2 ______

3 ______

The Legend Continues; *The Shooting Scripts*; *Monsters and Villains*; *The Audio Scripts – Vol 4*; *Script Doctor*; *The Handbook*; *Who's Next*; *About Time*; *Sticker Guide*; *Funfax*; *Intergalactic Activity Book*; *Back to the Vortex*... plus more

DOCTOR WHO TOYS

What was your favourite *Doctor Who* toy or piece of merchandise released by Character Options last year?

______

Nominations include: Remote control Dalek; Radio control Dalek battle pack; Sonic Screwdriver; Doctor and Slitheen walkie talkies; TARDIS phone flasher; TARDIS money bank; Sound effect mug; keyrings... plus more

DOCTOR WHO DVDs

A) FAVOURITE RELEASE OF 2005

______

Choose from: *The Horror of Fang Rock*; *The Mind Robber*; *The Claws of Axos*; *Revelation of the Daleks*; *The Web Planet*; *City of Death*; *The Complete First Series* Box Set

B) FAVOURITE SPECIAL FEATURE

______

Choose from: any feature from the DVDs listed above.

C) MOST WANTED DVD RELEASE

Which three stories would you would most like released?

1 ______

2 ______

3 ______

BBC AUDIO COLLECTION

Please choose your favourite release of 2005.

______

Choose from: *The Pescatons*; *The Underwater Menace*; *Doctor Who and the Daleks*; *The Crusade*; *The Ice Warriors*; *Project: Who?*; *Reconstructed: The Power of the Daleks*; *Doctor Who at the BBC – Vol 3*; *Travels in Time & Space*

OVERALL BEST MERCHANDISE

What was 2005's best item adorned with the *DW* logo?

______

DWM QUESTIONS

FAVOURITE ISSUE

1 ______

2 ______

3 ______

Choose from: **DWM** 352-364 inclusive, plus Special Editions 10-12.

DWM COMIC STRIPS

- ☐ The Love Invasion [**DWM** 355-357]
- ☐ Art Attack! [**DWM** 358]
- ☐ The Cruel Sea [**DWM** 359-362]
- ☐ A Groatsworth of Wit [**DWM** 363-364]

Please give the above comic strips a score from 1 to 10.

FAVORITE INTERVIEW

What was your favourite **DWM** interview from last year?

______

FAVORITE SPECIAL FEATURE

What was your favourite special feature or set report from **DWM** over the last year?

______

REGULAR FEATURES

- ☐ Gallifrey Guardian
- ☐ Matrix Data Bank
- ☐ Public Image
- ☐ DWMail
- ☐ Further Adventures
- ☐ New Series Preview
- ☐ After Image
- ☐ The Time Team
- ☐ The Comic Strip
- ☐ The Fact of Fiction
- ☐ Archive Extra!
- ☐ Off the Shelf
- ☐ Production Notes

Please give the regular sections of **DWM** a score out of 10, with 10 being the highest score and 1 the lowest.

AND FINALLY...

What would you like to see more of – or less – of in **DWM**? Please attach an extra sheet for your comments.

YOUR DETAILS

NAME:

ADDRESS:

AGE:

I've been a **DWM** reader since:

Send your completed forms to:
DWM *Off the Shelf* Survey, *Doctor Who Magazine*,
Panini House, Coach and Horses Passage, The Pantiles,
Tunbridge Wells, Kent, TN2 5UJ.

The closing date for all forms is **1 March 2006**.

galaxy4.co.uk

drwho@galaxy4.co.uk

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS

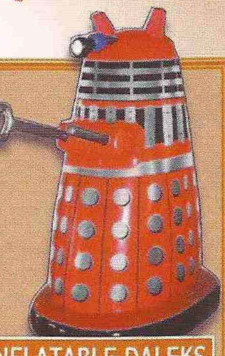
TALKING DAVROS
TALKING DAVROS
From the BBC TV series

REMOTE CONTROL TALKING DAVROS
£49.99 + £2.50 p&p
SIZE: Approx 6 inches tall
OUT NOW

BBC
DOCTOR·WHO
THE INTERACTIVE ELECTRONIC BOARD GAME

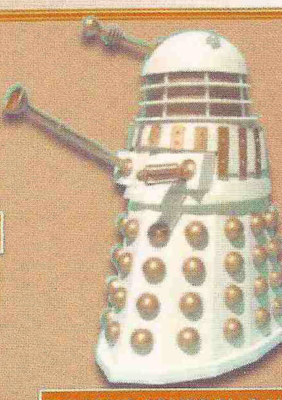
INTERACTIVE BOARD GAME

Interactive electronic board game
£30.00 + £6 p&p OUT NOW



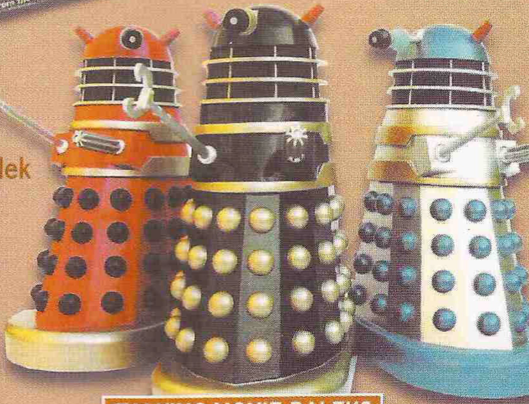
INFLATABLE DALEKS

INFLATABLE DALEK
SILVER, RED, BLACK, GOLD
4 feet tall
£29.99 + £5 p&p
ORDER 2 OR MORE POST FREE



REMOTE CONTROL DALEK

CLASSIC REMOTE DALEK
12 inch height, flashing lights, authentic voice, remote control.
£49.99 + £7 p&p
White/Gold Imperial
Gunmetal "Genesis" style



TALKING MOVIE DALEKS

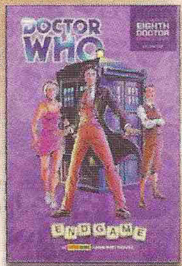
Talking Movie Dalek
With Infra-Red Remote Control
8" tall, Red, Black or Silver
£29.99
+ £3.50 p&p
ORDER ALL 3 FOR £90 POST FREE. OUT NOW

DR WHO BOBBLE HEADS

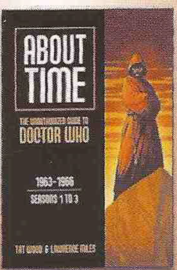
DOCTOR WHO BOBBLE BUDDIES
Bobbing head dolls approx 8" tall
Doctors 1 to 7 plus K9 £11.99 + £2 p&p each
or order all for £87 inc p&p (Due Feb)

STRANGER
STRANGER
THE TERROR GAME
colin baker

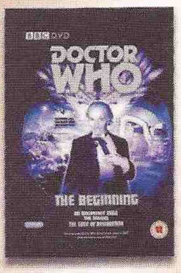
NEW BBV DVDs
Starring Colin Baker
THE TERROR GAME £15.99 + 70p p&p
IN MEMORY ALONE £15.99 + 70p p&p
Both titles out now


DOCTOR WHO
EIGHTH DOCTOR
ENDGAME

ENDGAME
Six full 8th Doctor comic strips from the pages of DWM
£14.99 + £4 p&p
OUT NOW


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
1963-1966
SEASONS 1 TO 3
TAT WOOD & LAWRENCE MILES

ABOUT TIME 1
The first Doctor era covered in-depth by Lawrence Miles & Tat Wood £12.99 + £3 p&p


BBC DVD
DOCTOR WHO
THE BEGINNING

THE BEGINNING BOX SET
3 DVD set featuring
AN UNEARTHLY CHILD,
THE DALEKS and
EDGE OF DESTRUCTION
plus extras (Due 30 Jan)
Pre-order £29.99 POST FREE

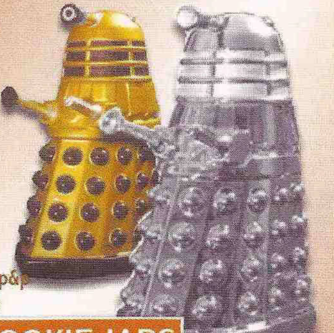
Triangular Dalek Wrist Watch
£14.99 + £1.50 p&p

NEW TIES
Daleks or TARDIS
£14.99 + £1 p&p
CUFFLINKS
At £14.99 + £1
3D DALEK
3D TARDIS

At £9.99 + £1
2D DALEK
2D TARDIS

T SHIRTS
3 new images on black cotton t-shirts
Adults S, M, L, XL £12.99
Childrens 5/6 yr, 7/8 yr, 9/10yr, 11/12 yr £9.99
Add £1 p&p per shirt.
A: Dalek B: Gold Dalek C: TARDIS

12ft striped scarf (Colours may vary)
£29.99 + £2 p&p



CERAMIC COOKIE JARS:
NEW COLOUR!
Platinum finish
£34.99 + £7 p&p
Still available
Davros, K9, TARDIS
DALEKS: Red, White, Black, Silver, Gold, Cyberman
£34.99 + £7 p&p
All Gold £37.50 + £7 p&p
TWO OR MORE £8 p&p

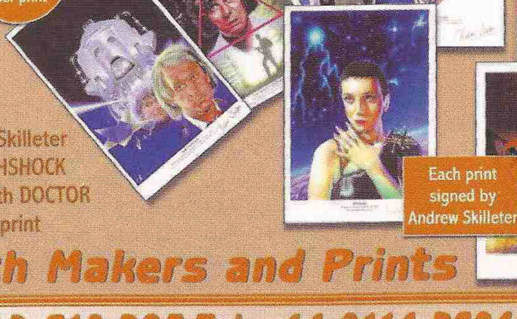
CERAMIC COOKIE JARS

ANDREW SKILLETER Artist
MYTH MAKERS
DVD

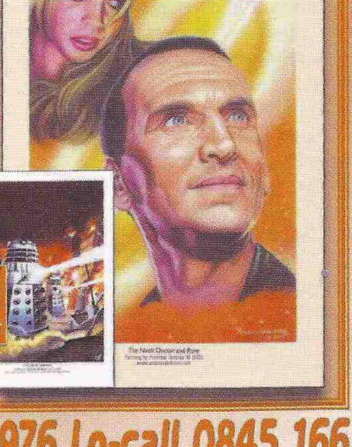
MYTH MAKERS DVD
As he launches a new series of prints featuring new and classic artwork including Doctor Who, Andrew Skilleter chats about his work and his career in this new Myth Makers DVD
£12.99 + 70p p&p

STUNNING A4 FULL COLOUR PRINTS ON QUALITY PAPER

Only £12 per print



Each print signed by Andrew Skilleter



High quality, full colour A4 prints signed by Andrew Skilleter DAVROS and THE DALEKS, THE FIVE DOCTORS, EARTHSHOCK THE DEADLY ASSASSIN, THE DALEK OMNIBUS, THE 9th DOCTOR and SERVALAN. All now available £12 + £1 p&p per print

Andrew Skilleter Myth Makers and Prints

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.98

PRODUCTION NOTES

GO BEHIND THE SCENES WITH **RUSSELL T DAVIES!**

MAGIC MOMENTS

I JUST MET CHRIS FROM SYDNEY!

He was in front of me in the queue in WH Smith's, buying a copy of **DWM** 364. Turns out, he'd been travelling the world, as Australians do, had missed Series One, and had caught up with the whole thing in a two-day sitting in York. Which I sort of envied.

Anyway, nice man, nice meeting, nice moment, in a year of nice moments (because I speak from the hollows of 2005). Take Tuesday 29 November, for example, a Day of Moments! It began at 7.45 in the Posh Place in Cardiff Bay, where Phil, Julie and I gathered for a power breakfast. Or in my case, just the breakfast. ('A croissant?' said Phil, 'it's like eating lard!' I said, 'gmmph yum mmm burp!') But I was bleary from the night before. I'd agreed to write 2000 words for the *Time Out* Christmas issue, with a funny Doctor and Rose describing their favourite TV shows, all for the promise of a *Time In* cover. I'll do anything for a cover! Besides, I thought, that's a laugh. Easy! Oh dear God. I started at 11.00 pm. By midnight, after a quick riff on James Bond ('the lead character changes his face? Rose, that's ridiculous') I'd run out of ideas. By 1.00, I was bleeding from the eyes. By 2.00, I had eaten my hands. By 3.00, I was reduced to writing K9's Top TV, and had to trawl through the advance schedules for anything featuring a dog. Digby, where were you?

But breakfast woke me up. Cos in my handwritten notebook, in scraps of emails from Julie, and Phil's memories of our various mutterings, there was Series Three! We've been wondering and musing for months, in spare moments. (Phil and I had stood in a frozen, misty field at night, surrounded by Cybermen, discussing whether the first two-parter would be better with, say, a Zog or a Ziff. David Tennant walked past, and we both automatically went, 'Hi!' too brightly, like being caught with a secret. Except then we double-taked; why are we keeping it secret from *him*?! He's the Doctor!). But by the end of the Breakfast Club, it was all formalised. Still full of maybes and what-ifs, and a big, blank space for Steven Moffat labelled Whatever He Wants, but nonetheless, a coherent series. Lovely stuff. Ooh, those pigs. With such an ending!! Oh, that'll be a moment!

Then we split up, Phil off to the set, Julie and I to the office. In came the lovely – the really, truly lovely, ever-smiling – Matthew Graham for a fifth draft meeting. We discussed how tarmac could be loved. It'll make sense when you see it. His beautiful script contains the words 'kookaburra', 'ionic', 'loo' and the spooky phrase, 'Deep Realms.' Then Matthew was packed off, and bless Mark Gatiss, he used his one day off from *The League of Gentlemen* tour to come to Cardiff and thrash out the final details of *The Idiot's Lantern*. 'Do you like the title?' he asked plaintively. Oh, love it – but all these months and we'd never said so! Shame on us. Memo to self: don't take the talent for granted. Important moment.

Then Mark ran for the hills, and Julie locked the door. Unhand me, woman! No, we talked about another Top Secret Thing, and – I swear, you should see Julie in action, she's a blizzard in a volcano inside a kaleidoscope – in a ten-minute phonecall, she'd appointed, scheduled, seduced and garrotted, and the deed was done. More on that, one day. Secret moments!

And then there came the Parting of the Ways – not with half a million Daleks, sadly, but with a car to Manchester. Back home, hooray. Texting all the way. IF U WNT ZOG NT ZIFF U R STOOPID. But in true James Bond style, Phil and Billie took a helicopter to London, the only way they could get there in time to attend the BBC's *2005 TV Moments* ceremony. By the time, I got to my house, there was an answerphone message from Phil. 'We won the Drama Moment!' Half an hour later, Steven Moffat, 'We won the Golden Moment!' Three hours later, Steven again, 'Gahaaa flargh burp moment hic (crash).' But hooray, an official moment, with a capital M!

2005
MAR
26
APR
30
WH
S
BACK
SOON
JUN
18
TOP
TV
MOMENT
OCT
25
DEC
25
2006

“2005 – NOT BAD AT ALL! IT'S BEEN A YEAR FULL OF NICE MOMENTS...”

Illustration
BEN
MORRIS

NOT BAD, 2005, NOT BAD AT ALL.

Moment after moment after moment. And my favourite moment of the lot? Strangely, it was walking into WH Smith's again, in the week that Episode 13 transmitted, and seeing that, given the secrecy over the regeneration and the withholding of photos, the *TV Times* had cobbled together a montage of the Ninth and Tenth Doctors. As the front cover! A tiny moment, but somehow, it just clicked, then. That this show had worked.

Oh but look, wait – right at the dog-end of 2005, there's one last momentary adventure. My travels continued to Swansea (I haven't unpacked for three months, I just live out of a bag now). But then it happened – another chance meeting with fans! I was walking out of Swansea station when I heard a few boys behind me, chatting away. 'David Tennant, Cybermen, TARDIS,' those key words. That fabled moment! Overhearing people in public talking about the show! I looked round, and three 11-year olds sauntered past. One of them caught my eye, held the look for a second. Recognition. Aha, I preened, as they walked past – he spotted me, he knows who I am. I watched as the first lad leant in, talked urgently to the other two as they kept walking ahead. Oh, he's telling them, I thought. Yes, yes it's me, it's true, it is I. They glanced back. I smiled, with a beautifully studied and yet effortlessly nonchalant beneficence. Then as they turned away, the first lad made a gesture to the others. A great big exaggerated limp wrist. Ah. Right. That sort of moment.

So I murdered them and type this from prison. All right, Beefy, you slag, give's back my tabs! Gerroff my stash! Etc. DWM

10thplanet

MERCHANDISE AND EVENTS FROM THE UK'S LEADING **DOCTOR WHO** SPECIALIST DEALER

COLIN BAKER IN
DOCTOR WHO
PIER PRESSURE
WITH ROY HUDD, DOUG BRADLEY AND MAGGIE STABLES AS EVELYN
BBC DVD
DOCTOR WHO
THE BEGINNING
AN UNEARTHLY CHILD
THE DALEKS
THE EDGE OF DESTRUCTION

CELEBRITY SIGNINGS AT OUR STORE EVERY MONTH!

MAUREEN O'BRIEN

SATURDAY 14 JANUARY | 12.00pm-2.00pm: Another year of great DOCTOR WHO events begins with a rare appearance from the 1960s companion, signing her new novel EVERY STEP YOU TAKE and official photographs from classic DOCTOR WHO! Purchase the book and a signed photograph for £12.00 plus £2.00 postage!

DOUG BRADLEY

SATURDAY 28 JANUARY | 12.00pm-2.00pm: The HELLRAISER star joins us to sign copies of the audio story PIER PRESSURE on CD and photographs. Order now to receive a copy also signed by guest star and comedy legend ROY HUDD at no extra cost! Double CD: £14.99 plus £1.25 postage

THE BEGINNING

The first three classic DOCTOR WHO stories come to DVD in this new box set! Look out for a special signing to mark this release, to be announced on our website! Order your signed copy today! DVD Box Set: £29.99 plus £3.00 postage

BAD WOLF

JULY 8-9 2006 | STOKE-ON-TRENT
www.badwolfconvention.co.uk

NEW MERCHANDISE

DOCTOR WHO TIES Two beautifully produced new series neck ties: DALEK FLEET and TARDIS designs available! £15.00 each plus £1.25 postage, or buy both together for just £28.00 postpaid!

DOCTOR WHO POSTERS Two great designs celebrating the new series! DALEK FLEET and the TARDIS! £4.99 each plus £1.25 postage, or buy both together for just £12.00 postpaid!

DOCTOR WHO DALEK CLOTHING Featuring striking images from the new series! T-SHIRTS Available in Navy and Black. Adult sizes (Small to Xtra-Large): £11.99 plus £1.25 postage. Child sizes (Small to Xtra-Large): £7.99 plus £1.25 postage. PYJAMAS (4 years, 5-6 years and 7-8 years): £11.99 plus £1.25 postage

DOCTOR WHO MAGAZINE: ENDGAME A trade paperback collection of the complete Eighth Doctor comic strips! £14.99 plus £3.00 postage

IRIS WILDTHYME KATY MANNING stars in two hilarious new spin-off audio adventures from Big Finish! CDs: £10.99 each plus £1.00 postage

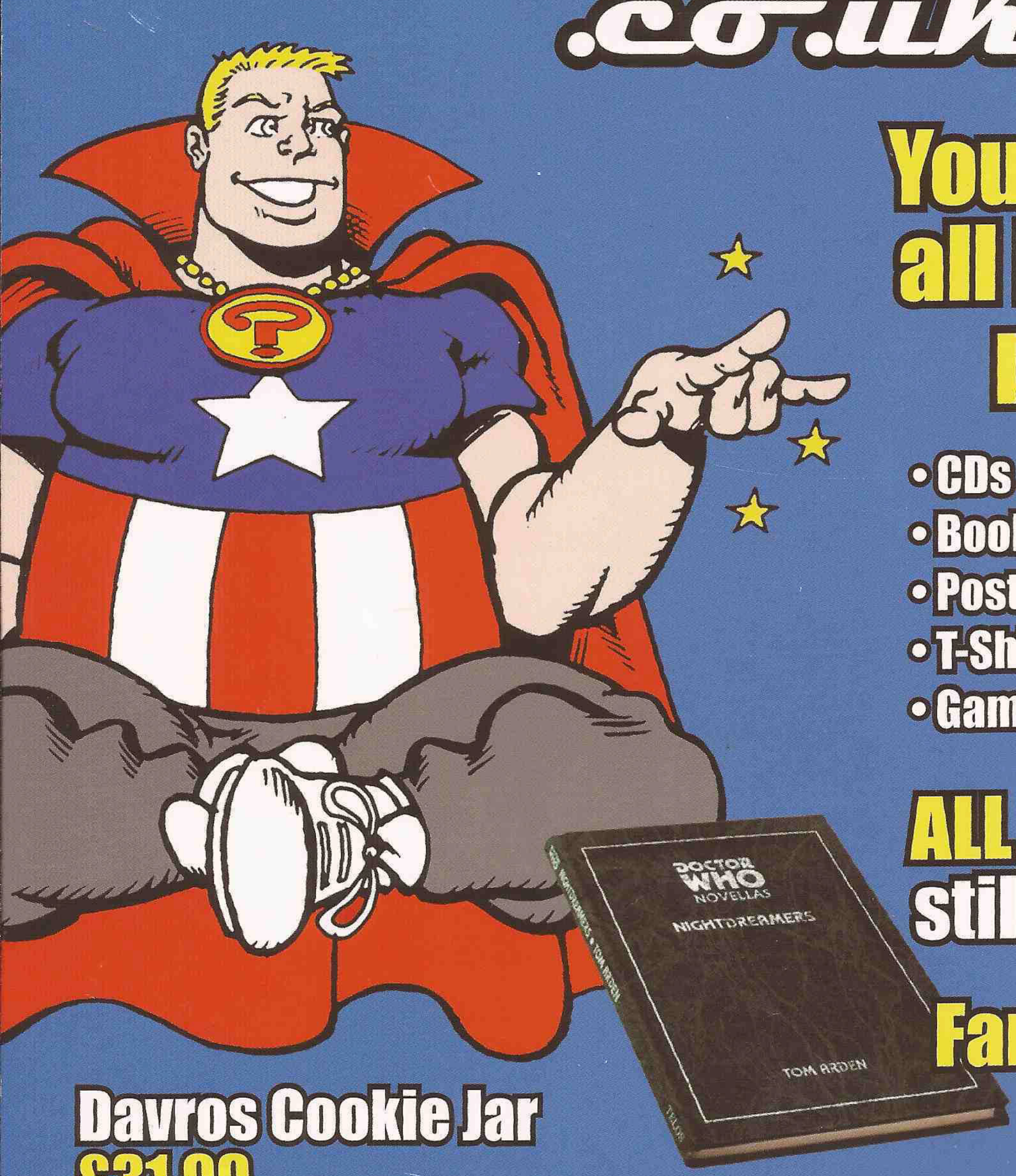
PLUS! Spend more than £30.00 in our Online Store at **www.doctorwhoshop.co.uk** and receive a 2006 DALEKMANIA CALENDAR free with your order, whilst stocks last!

DOCTOR WHO
EIGHTH DOCTOR
DOCTOR·WHO
DOCTOR·WHO
POLICE BOX
EXTERMINATE!
IRIS
Wildthyme
NEW

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, RIPPLE ROAD, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
EMAIL: sales@tenthplanet.co.uk ¤ www.tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

DOCTOR WHO logo ™ & © BBC Television 2005. Prices are correct at time of press, but are subject to change. Please note that all our guests appear subject to work commitments. Advertisement by Collinwood: www.collinwood.net/design

The Comic Guru
.co.uk


DOCTOR WHO
NOVELLAS
NIGHTDREAMERS
TOM ARDEN

Your source for all Doctor Who products!

- CDs & DVDs
- Books & Comics
- Posters
- T-Shirts
- Games & Toys

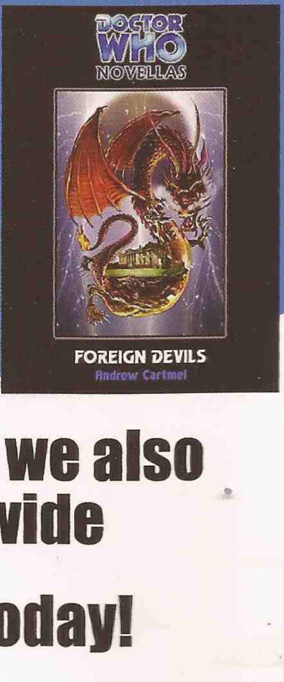
ALL Telos novellas, still at cover price

Far cheaper than eBay!

Davros Cookie Jar
£31.99

K9 Cookie Jar
£31.99

Available in hardback (deluxe signed and standard editions) and selected paperbacks


DOCTOR WHO
NOVELLAS
FOREIGN DEVILS
Andrew Cartmel

Unlike others, we also deliver worldwide

Order online today!